


ORPHEUM, SEATTLE, DEC. 6.

## "THE MAN FROM IRELAND"


(MRS. WHALLEN'S BOY, MIKE)
The Man who made "Reilly's Wake" famous.
NEXT WEEK (Dec. 6), Bronx, New York

"THE MODERN HERCULES"

# LEGITIMATE THEATRES MAY DIVIDE TIME FOR VAUDEVILLE 

## Agreement Said to Have Been Practically Settled Upon That Shubert Houses Will Alternate with Morris Vaudeville.

It was reported this week that follow ing the routing of the Harry Lauder vaudeville road show in the Shubert theatres, an arrangement had been agreed upon between the Shuberts and William Morris whereby the latter will organize vaudeville programs for continued travel or week stands, to occupy open time in any of the legitimate theatres booked by the Shuberts. Nothing definite regarding the arrungement could be learned.

Speculation is rife at present as to how the compact entered into between the United States Amusement Co. (of which the Shuberts were a party at the time) and the United Booking Offices will enter into the present or possible Shubert-Morris affiliation. That agreement signed at the time of the "settlement" beween Klaw \& Erlanger and the United forbade any of the parties playing or dabbling in vaudeville for ten years.

Since then the United States Co., which was the corporation operating Klaw \& Erlanger's "Advanced Vaudeville" has dissolved. The parties to the settlement agreement however signed as individuals.

Felix Isman, one of the signers, has been active in the Morris Circuit, without attempting to secrete his interest. While the United threatened to commence suit for the collection of the penalty $(\$ 250,000)$ provided for a violation of the agreement, no action has been started.

## MEYERFELD GIVES OUT STATEMENT.

San Francisco, Dec. 2.
Upon the return of Morris Meyerfeld, Jr., to his home here last week he gave out a long statement.

In it Mr. Meyerfeld said all was peace between the Orpheum and the United; that William Morris didn't have a chance in the world to succeed in the west with vaudeville, and that the Shuberts had the same chance against Klaw \& Erlanger.

## increases capital stock.

Cincinnati, Dec. 2.
The Anderson-Ziegler Co., of which Max ( $\cdot$. Anderson is president, lias increased its capital from $\$ 050,000$ to $\$ 750,000$. The Walnut itreet Theatre Co. increases from $\$ 10,100$ to $\$ 250,000$. Mr. Anderson is also president of the latter.
The increases are said to have been for the purpose of placing the companies at their proper valuation. Besides Messrs. Anderson and Ziegler. (inorge B. Con. Bell Heidingsfeld and Ciarry Herrmann are stockholders.

## 8,000 FOR A RETURN.

Two thousand dollars weekly for six weeks next spring is what will bring Rock and Fulton back into vaudeville for that length of time, said William Rock this week.
They are at the head of "The Candy shop," the Dillingham production at the Montauk, Brooklyn.
With the proposition of two per turned down, Billy says he will wander along the European highways for his summer.

## A RESTAURANT "SPLIT WEEK."

Chicago, Dec. 3.
Owing to the success accompanying the Saratoga Hotel's Saturday uight "blow. outs." Roy Sebree is seriously considering a good scheme to tear out a few of the bootlis in the restaurant and erect a permanent stage.

If this happens, the Saratoga will give a vaudeville show every night and "split" with the Boston Oyster House.

## OLDEST ENGLISH AGENT DEAD.

(Spectal Cable to Variety.)
London, Dec. 1.
Hugh Didcott, the oldest agent in London, died in this city last Friday.

## "OPPOSITION" ACT IN KEITH'S.

Boston, Dec. 2.
An "opposition" act-and of "Morris'"is at Keith's this week. It is "At the White House," in which Benjamin Chapin and Co. appear.

The sketch played the American, Chicago, during the Lincoln holiday week last spring, and was bid for very lively just before the Morris booking, by the United Booking Offices.

The only difference between the piece as at Keith's and at the Morris house in Chicago is that Chapin himself did not appear in it in the West.

## THREW HIMSELF FROM TRAIN.

Chicago, Dec. 2.
W. C. Hayes threw himself from an A.. C. \& E. I. train near Danville, IIl., on Monday while suffering from nervous prostration. At last advices he is in a dangerous condition at the Danville Hospital.
Mr. Hayes was formerly of Roberts, Hayes and Roberts, Bert Lamb, late of the Morgan and McGarry act, succeeded him with the trio. Mr. Roberts bought Hayes transportation to his home in Lyerly, Ga., and placed him in a sleeper. Hayes scemed better then, having been suffering for several days from nervousness. The act is to play Danville next week, and this may have caused Hayes to aim for there. Hayes' private name is William Daniel Curbe.

## PAULINE DOES A STUNT.

Boston, Dec. 2.
Five thousand people watched Pauline on Tuesday as, blindfolded, he led three well-known men through the street to the post office after locating a key. He opened the correct letter box and delivered a letter the committee had placed therein. Each one of the committee attended to some part of the preliminaries without the knowledge of either of the others. None had ever met Pauline before. They each took oath to it.

## TWO ACTS MAKE GOOD.

(Special cable to variety.)
London, Dec. 1.
Bert French and Alice Eis in "The Vampire Dance" scored a solid success upon opening at the Hippodrome Monday. The act was sent in without any blare. It may become a feature, the hazard having been taken with that in view. Little money is being paid for the few weeks booked. "The Vampire" will be a big help to the Hippodrome if it can attract attention.
At the Pavilion, New Castle, on Mondaj Dave Lewis and Al Fields recorded a hit.

At the Coliseum this week the Corina Sisters in a "continual" dancing act failed.

## A "CONSUL" IN BERLIN.

(Siperial (inhle to Variety.)
Berlin, Dec. 2.
At the Apollo, Perbina's "Consul" operned last night. It is the greatest "monk" of them all. The Zazell-Vernon Tromper seored.
The Four Fords opened big at the Wintergurten. Keeley Bros. did fairly and Emerson und Baldwin wore well rearivel there.

## NO NOVELTIES AT "DOM."

- (sperial Cable to Vabiety.) Berlin. Der. 2.
The ammal "Dom" at liamburg is held this month. "Iming yeaterday. It is a gemeral "ry omt" for acts from all ower the comineme. lipurts from Hamburg '" the oproning saly no mowition are on tine bills.


## EVA ASKING $\$ \mathbf{2}, 500$.

For her reapmenrane in vambeville Eva Tamenay is athing $\$ 2.500$ a work of the managers in the United booking Offices. It is said Miss Tanglay niay open her rethru tour at Kiritlis, Bnston, Dec. 13. While the Luited managers would prefer the eccentric singer at a lower figure, ber set price is apt to prevail.
"The Follies of 1009 " is to lose its present star tonight, arcording to the plans, though Nora Bayers. who is to surceed Miss Tanguay in the role created by Miss Bayes, was reported ill on Thursday.

# "TEN PER CENT" COMMISSION TO BE PASSED ON BY COURT 

## In Agent's Action, Point Is Raised That Charge Is Illegal When for Over Four Weeks' Consecutive Bookings on One Contract.

Briefs are to be submitted to Municipal Court Judge Spiegelberg by Dec. 6 on the point raised by William Grossman, attor ney for Kate Elinore, in the action brought against Miss Elinore by Gto Homans, the agent, to recover commis sion alleged to be due him for Miss Eli nore's engagement on the Morris Circuit
The point made by Mr. Grossman is that in Sub-division 5, Chapter 327, of the Laws of 1906, State of New York, it is provided that an agent cannot charge nor collect over 5 per cent. commission upon an engagement made for over four weeks. Under this same section which everyone, excepting Mr. Grossman, seems to have overlooked in the various commis sion suits of the past few years, it permits a charge of 10 per cent. for a contract for four weeks or less.
The attorney maintained that as Miss Elinore was booked for a longer term than four weeks by Mr. Morris, and that inasmuch as the Morris Circuit had deducted a commission of 5 per cent. weekly durirg the weeks Miss Elinore has played, Mr. Homans had no grounds upon which to recover. The Court reserved decision, ordering the briefs to be submitted.
Augustus Dreyer, representing Mr. Homans, would not comment on the case when seen by a Vabiett representative. He merely stated that if Mr. Grossman's contention was upheld by the lower court and sustained in the event of an appeal it would mean.considerable confusion in booking agencies.
Mr. Dreyer probably referred to the present practice of the large agencies contracting for acts through "outside agents," each charging a commission of 5 per cent. In one instance it is of public knowledge that an agency is also obliging the "outside agent" to divide the amount received with it, giving the big agency a net return of $71 / 2$ per cent. of the gross salary.
Contracts made from week to week are not affected by the law. An attorney this week would not express an opinion if, in the case of a usual "blanket" which ordinarily would call for twenty weeks or more, the contract was split up into a sufficient number of agreements to make each four weeks only, the court would look upon the maneuver as an evasion.
The United Booking Offices, where many managers are gathered, issues individual contracts mostly. The Orpheum and Morris Circuits would be affected by the decision of the court against Homans. There will likely be an appeal regardless of how the decision goes.
The raiser of the question, Mr. Grossman (House, Vorhaus \& Grossman) is also attorney for Percy G. Williams, a leading United manager.


FUSS OVER IMITATIONS.
A point made and insisted upon was gained by Irene Franklin last Monday afternoon, whel the character comedienne set her foot down hard at Hammerstein's, saying she would leave the bill (headlined by her) unless Edna Luby was forced to discontinue the imitation of Miss Franklin singing "I'm Bringing Up the Family."
Miss Luby appeared at the Orpheum, Brooklyn, at the Monday matinee, singing Miss Franklin's song as an "imitation" after having been warned the evening before by the originator not to do so Through Leo Feist, Miss Franklin's publisher, an injunction was obtained, it was stated, restraining the imitator from employing any of Miss Franklin's numbers on the ground they were duly copyrighted. but the order had not been served by Thursday afternoon in time for the first performance.
To clinch her position, after having publicly announced no permission to use any of her current songs would be given, Mise Franklin made the stand. It caused much commotion around the United Booking Offices (which books both Hammerstein's and Orpheum). It was said on Thursday that unless the Courts stopped her, Miss Luby would present her imitation of Miss Frankin at the Alhambra next week.

## AL WOODS IN VAUDEVILLE.

Al H. Woods, the theatrical manager and producer, is going into vaudeville. For his entrance, Mr. Woods has selected the new Liberty Theatre in East New York, now nearing completion.
The house has been erected by Woods, and was originally intended by him to he a home for melodrama and the plays under his direction. Last week Mr. Woods changed his mind about the policy, deciding upon the popular vaudeville show as the entertainment at the $10-20-30$ scale. Jenie Jacobs, of the Casey agency, has been appointed the booking mistress, and the first bill will appear on Dec. 20 or 27.
The Liberty will seat 1,000 . It is in a densely populated part of Brooklyn, without any dangerous opposition in the vicinity. The theatre is reported to be one of the best built and handsomest in Greater New York.

## MARGUERITE CLARE SHIFTS.

 Chicago, Dec. 2.Marguerite Clark's starring tour in "The Wishing Ring" ended Sunday at the Great Northern. She will join the Shuberts production, "The King of Cadonia," coming to the Great Northern after Xmas.
The report that Miss Clark married Robert Dempster, her leading man, last week is denied.
"The Wishing Ring" company left for New York, where the play may be rewritten.

## RATS GET LOWERTHAL BACK

Sol Lowenthal, the Chicago attorney, of S. L. \& Fred Lowenthal in that town, will probably acquiesce in the request made by the White Rats to return to his former post of western legal representative for the organization. Mr. Lowenthal may take up the office he left nearly a year ago at any day now.
Following his departure, Judge Dunne received the appointment, and has been paid, it is said, until next February to act as such.
At the White Rats headquarters this week it was said the resignation of Judge Dunne had been received on Tuesday when an offer was forwarded Mr. Lowenthal, whose reply had not then been returned.

SALARY \&i A MINUTE-Ir
If you were an "unknown"; if a manager made you this proposition, to wit:-if you go on and the audience drives you off within four minutes, your salary is a large nothing; but for every minute after that that the audience lets you live you receive $\$ 1$, what would you do?

That's the proposition Ben Shaffer re ecived from Dave Kraus, and if report be true Plum has elected to take his chance at the Olympic tomorrow evening (Sunday). Ben, according to his backers, is a second edition of the Cherry Sisters, and is calculated to start a bloodthirsty audi ence after his life.

It is related that in an out-of-town the atre where Shaffer appeared, regular artists refused to follow him for two rea sons: One was that the stage was in no condition, and the other that Shaffer had raised such a riot the show could not go on. So Manager Kraus has fixed it for Shaffer to close the show.

## A "HIPPODROME" STORY.

Philadelphia, Dec. 2.
All sorts of rumors have been flying liere since the sale of the Philadelphia Baseball Club- The stock was turned over by Senators McNichol and Wolf to Horace Fogel, formerly a sporting writer of this city and the latter refuses to say who furnished the money.
Many names have been published in con nection with the deal. One report has $B$. F. Keith and Percy Williams interested, saying they intend to give open-air shows in the eveninge during the summer season. A. L. Erlanger has also been mentioned, and also Felix Isman. The latter held an option on a portion of the stock some time ago.
The theatrical connection comes from the success of the "hippodrome" show laandled so successfully last season by M. W. Taylor at Columbia Ball Park.

The report connecting Keith and Williams has been emphatically denied by Fogel and others interested.

## FIREPROOF SNOWBALLS.

Chicago, Dec. 2.
In Mae Melbane's new act there is a scene in which Miss Melbane and a stage hand (in a bear skin) pelt the audience with cloth snow balls.
Before opening in Chicago Miss Melbane has been notified to have her snow. balls fireproofed.

## SERIOUS TURN TO BILLERS' STRIEE.

Chicago, Dec. 2.
At the regular weekly meeting of the Theatrical Managers Monday the latest proposition of the striking billposters was evaded and the Managers' Association sent a letter of rep!y to the Chicago Federation of Labor and to the various theatrical employes' unions on Tuesday. F. W. Warren, Secretary of the Billposters union, is firm in his atatement that their demands will not be changed.
The billers now ask that the theatres in the "loop" district reopen the billing departments and post their own bills as they did prior to the strike and also reiterate the demands for an increase in wages of from $\$ 15$ to $\$ 18$ a week and from $\$ 18$ to $\$ 21$ a week for foremen.

A special meeting of the Managers' Association will be held to-day and defnite action may be taken; as the Klaw \& Er langer managers are said to have stated at the Monday meeting they could not act without conferring with New York.

It seems now as though the Federation of Labor will pull all the union men out of the theatres if the demands of the strikers are not complied with.

## blanche ring chicago hit.

Chicago, Dec. 2.
Blanche Ring is doing a wonderful busi uess in "The Yankee Girl" at the Garrick. Herbert C. Duce, manager of the theatre, says she is attracting larger returns than when here with Jefferson de Angelis. With the possible exception of Eleanor Robson at the Grand and " Ma . dame $X$ " at the Chicago Opera House, Miss Ring is thought to hold the record for business attracted to a Chicago legiti mate house at the present time.

## SUING MARINELLI.

The New York Marinelli branch was this week served with summons in suit for $\$ 1,200$ by Martini and Sylvester, the vaudetille act. It appears that the artists were regularly engaged for several weeks at the Empire, London. Further engagements were in process of arrangement-that is, the Marinelli people had secured the acquiescence of the foreign management and taken signed contracts from the act-at the Folies Marigny, Paris. At the last minute the Folies management refused to confirm cable arrangements.
Charles Bornhaupt, of the Marinelli New York office, claims that the action of the act should lie against the Folies Marigny management rather than against the agency which acted only as intermediary.

## PLAYS PIANO 37 HOURS.

Hamilton, O., Dec. 2.
Roy J. Harding broke his previous record for long-distance piano playing at the Jewel (picture house) last week, playing continuously for 37 hours and 35 minutes without having once removed his fingers from the keyboard. His previous record was 36 hours and 36 minutes.

## A "NO. 2 " "BLACKLIST."

There are two "opposition lists" in the United Booking Offices now. The old one has been filled entirely and it became necessary to start another sheet. The sheets are about two by three feet in size, and framed in light colored wood.


## BUSH TEMPLE "DARE."

Chicago, Dec. 2.
The Bush Temple is "dark" this week. Vaudeville acts booked to appear there by the Western Vaudeville Association were disappointed and rumor has it that Charles P. Elliott, the manager, wired them last Saturday, cancelling the dates.

The house has been playing stock. Business was poor. To bolster it up, vaudeville acts were secured through William Morris to appear between acts. Last week the stock company was closed and an entire vaudeville bill offered.
Early last week it was definitely an nounced that Association bookings would be at the house this week and bills were displayed advertising $W$. V. A. acts.
The closing is said to be due to a disagreement between Mr. Elliott, the manager, and G, M. Anderson, the lessee.

## NORTH TAKEN BY BELASCO.

In the comedy drama written by Eugene Walter and to be placed in re: hearsal within a couple of weeks by David Belasco, Bobby North, the Hebrew comedian, has been engaged to create a leading role.
Charlotte Walker will be starred in the piece.

BORNHAUPT GOING TO SAIL.
Charles Bornhaupt. New York office manager for II. B. Marinelli, will sail on Wednesday next for Europe, go:ng first to London. Mr. Bornhaupt will iemain away about five months, he expects.

## CARUSO OBJECTS TO "CARUSO."

Philadelphia, Dec. 2.
Carúso, the grand opera tenor, put his foot down on "song-plugging" while in this city last week. The star of the mon-key-house drama has been stopping at the Bellevue-Stratford and threatened to leave unless the manager cut out the song "Cousin Caruso" from the popular list of the house orchestra.
Caruso declared it was an insult to his dignity and said he would not stay at the hotel to be ridiculed. The song went.

## COMING OVER "ON TRIAL."

The Sydney James Strolling Players, an English company of variety people, are due in New York during February to play two trial weeks for the William Morris Circuit, after which the future time and salary will be decided.
The Mayvilles, foreign Liliputians, have also been engaged by Morris to open in New York Jan. 17. Larola and an assistant, comedy acrobats, open on the same chain Dec. 20, to remain ten weeks. Maxini and Bobby and a dog. equlibrists, have been engaged through the Morris London office to appear here for right weeks commencing Oct. 3, 1910 Boyd and Gilfain, an English turn, were obliged to cancel the Morris booking through the possible interference of the (irrry Society with the fourteen-year-old member of their act.

Sing Harty L. Yowman'g ble mong dit, "TM deaz


## THRILLER AT HIP.

"Desperado," the death defier, was a feature of the circus section of the New York Hippodrome when the features were changed Monday. His apparatus had been garnisheed in Brockton, Mass., by the management of the New Jersey State Fair, at which he had failed to appear. J. Harry Allen secured its release in time for the Hippodrome opening.

The engagement of the diver for the Hip has caused considerable disappoint. ment to the Ringling Bros., for they wanted Marinelli to hold him out for the Madison Square Garden engagement of the Rarnum \& Bailey Show next spring. When he appeared at the Garden with the "Two Bills" last spring, F'renzieo (or "Desperado") gave only a few performances and then lost his nerve. The Ringlings were greatly annoyed because the act went into the Garden at that time. They wanted to be the first to show the performance in town; hence his stay at the Hippodrome is a double grievance for them.

## SIE HASSEN DISCOVERS GOLD.

A cable received this week by Mrs. Sie Hassen Ben Ali from her husband in Morrocco said that gold had been discovered upon Sie Hassen's property at Tangiers.
A corporation with a capital of $\mathbf{8 5 0 0 , 0 0 0}$ called the American-Morocco Co., has been formed to develop the mines.
Sie Hassen, who has imported the many Arab acrobatic acts now playing over here, has been abroad for a year. His return is indefinite.

PEDERSEN BROS. CATCH ON.
The Pedersen Bros., acrobats, who made their initial appearance in New York at the Fifth Avenue this week, have already been booked as a feature on Hammerstein's Roof next summer. The contracts, already signed, call for the first two weeks of the roof's summer career, and carry an optional clause by which William Hammerstein may hold them for a further four weeks.
The act has likewise received offers from L. Johns, booking representative for MossStoll on this side, but has not made a decision. They came into New York on gum shoes and entered the Fifth Avenue program with the most inconspicuous billing on record. After the opening they were shifted from the opening spot to the closing.

## WELL ENOUGH TO GO AWAY.

Mr. and Mrs. Percy G. Williams left this week for Hot Springs, or expected to, the physician having pronounced Mr. Williams sufficiently recovered from his recent attack of typhoid fever to take the trip.
Everyone felt much relieved when it became known that the blindness threatening Mrs. Williams had been successfully treated. Though sightless for a few days, Mrs. Williams regained her full vision on Mondey lest.

Jonis Pincus will have a birthdey tomorrow. It's his twenty-eighth, but Louie says he feels older-almost married, in fact.

## BURLESQUE CONFERENCE.

James E. Fennessy, secretary of the Empire Circuit (Western Burlesque Wheel), is expected in New York. He was in conference Wednesday in Schenectady with the eastern members of the circuit and James H. Curtin. Denial is made that this meeting had anything to do with a proposed retirement of the Western from Schenectady. On the contrary the directors are said to have arranged to take up a mortgage which has rested on the Empire in that town since it was built.

## OFF FOR ALASKA.

A trip to Alaska is holding the attention of Joe Adams these days. Mr. Adams is the proprietor of the well-known restauraut on Weat 44th Street, called "Joe Adams."
Lately the boniface listened to a proposition involving a great tract of land near the Pacific coast of the Alaskan country. It is situated near many mines now in operation by wealthy copper men, and Mr. Adams is eeriously thinking of leaving New York about February to watch the development of his property.
To Alaska means a respite from toil in New York for a couple of years anyway. In the interim "Joe $\Delta$ dams" will probably be managed by one of Joe's brothers, either Charlie or Sam (perhaps both).
Then again Joe may sell the place and buy some more land.

## JOHNSON GOING TO PHILLY. <br> Philadelphia, Dec. 2.

Eddie Shayne, manager of the Gayety announced to-day that he had secured Jack Johnson, the negro hearyweight, to meet all comers at his theatre here week of Dec. 13.

## AFTER A DIVORCE.

Chicago, Dec. 2.
Mrs. Maurice Jacobs seeks a divorce from Maurice Jacobs, the Western Wheel burlesque manager. The matter is being kept very quiet.

## DENNY IN CHARGE OF STAR.

H. Barnard Denny, a very well-known and popular manager, for six years with Rice \& Barton in various capacities, having done exceptional advance work for their attractions, has been appointed to the post of director of Hyde \& Behman's Star, Brooklyn.

## JOHN WHALLEN'S SON DIES.

Louisville, Dec. 2.
On Monday, Orrie Whallen, age 36, son of John H. Whallen, died at the Sts. Mary and Elizabeth Hospital. His death had been expected for the past three weeks, a complication of diseases having attacked him.

## GOING WITH BONITA.

St. Louis, Dec. 2.
James Mullen, who plays a leading role in the "Town Talk" Company at the Standard this week, will leave in a week or two to become one of the principals of "The Wine, Woman and Song" company which Bonita is organizing, according to Mullen. Sam Hearn, who was with Bonita and is now in the "Town Talk" cast, will remain with this Miner \& Gerard organization.

## CHARGE AGAINST STAIR.

Toronto, Dec. 2.
An adjournment of a week was granted F. W. Stair, when arraigned in police court last week on the charge of permitting an immoral performance in his theatre (The Star) a few weeks ago.
The ministers of the town complained to the Police Commissioners. A wave of reform has been going on here for some time. There's nothing serious in the Stair matter.

## CURTIN'S NEW HOME.

For almost as many years as you care to count Jamen H. Curtin has made his home in cosy apartments at 175 Third Avenue in order to be near the London Theatre, of which he was manager.
about a month ago Mr. Curtin boughta suburban place at 454 Fifty-fourth Street, Bay Ridge. You'd think it impossible for any one to forget that simple address, but "Uncle Jim" declares that he has not been able to get home yet without first absentmindedly stopping off at his old place. Also when the furniture from the Bowery house was put in the new place the chairs and tables were almost lost. In order to fill in the gaps the new owner declares that the place is costing him about $\$ 100$ a day for purchases.

NEW FIGHT PICTURES.
Through William Morris the Miners have secured to follow their exhibition of the Johnson-Ketchel fight pictures on the Empire Circuit a combined reel showing Jeffries in his last fight with Tom Sharkey and Johnson in the bout with Burns in Australia. These pictures show both men in action and it is supposed will give the public a chance to look over and compare the two men. One of the two sets of reels started Monday in Kansas City as a feature of "Talk of the Town."

WESLEY AGAIN A MANAGER.
Louis Wesley has again become a manager. He has bought an interest in the Van Curler Opera House, Schenectady, N. Y., which formerly played the best road attractions in that town, and from New York is booking in a seven-act vaudeville bill. Schenectady has not less than half a dozen "pop" vaudeville theatres besides the Van Curler, not to speak of the two opposing burlesque houses.

## OFFERS $\$ 1,000$ A MINUTE.

Chicago, Dec. 2.
Caesar Rivoli, the protean player, having read the offer made for a protean piece, running for an evening's entertainment, says le will give the successful author of a sketch of not over twenty minutes' duration, $\$ 1,000$ a minute.

Rivoli sets the time limit, stating he does not wish to lore the public.

## NELLIE BREWSTER.

Nellic Brewster has met with great succress as the leading lady in Gus Edwards' "Niglit Birds" at the Greenpoint this week. Miss Brewster came to vaudeville from Lichard Carle's "Mary's Lamb," where she appeared as well as in other large productions with marked criticism of a favorable kind attending. Her voice is a dramatic high soprano of excellent quality. Added to this is Miss Brewster's comeliness, as the pictures of herself on the front page this week testify.

SURATTS SETTLED AT LAST.
It is at last settled for whom Valeska Suratt shall play her "Belle of the Boulevards." The United Booking Offices received the decision at a closed hearing held before a mutually agreed upon referee at the Hotel Astor last Friday night.
The hearing was according to legal procedure, and continued from 11 p . m. until $3 \mathrm{a} . \mathrm{m}$. The witnesses who testifled were Hugo Morris, Willie Hammerstein, William Grossman, Miss Suratt, Edward E. Pidgeon, Geo. M. Leventritt, Henry Berling. hoff, Jack Levy, Bert Cooper and Nate Spingold.
A contract was produced calling for the services of Miss Suratt at Hammerstein's for the week when she left the theatre suddenly, on Wednesday. This agreement carried an optional clause. The contention of Maurice Goodman, the United's attorney, was that Mr. Hammerstein had not discharged nor dismissed Miss Suratt; that she left the theatre of her volition. and that Mr. Hammerstein was within his legal rights when he notificd the actress before midnight of the following Saturday that he required her further appearance under the option.
The Morris side, through Mr. Leventritt, attempted to prove that Hammerstein had declined to exercise the option and rendered it of no effect through re fusing to furnish Miss Suratt with a contract for the following week.
From all reports there was a great deal of "testifying" and the best "testifyers" won.
In handing down his decision, Warren Leslie, the referee, called upon the United to deposit $\$ 1,250$ in cash to reimburse Morris for damages, and permitting Morris to bring suit for what further damages he might have sustained.

The reference was agreed upon between the parties after Miss Suratt had agreed to appear at the Plaza, which was to have been done last Monday. It was a unique proceeding for vaudeville, and the step was taken to prevent a long litigation in the courts.
"The Belle of the Boulevards," in a revised form, with Miss Suratt, is billed to appear at the Colonial Monday. On Dec. 13 and 20 the act is expected to renppear at IIammerstein's.

## VAUDEVILLE IN OLD ORPHEUM.

San Francisco, Dec. 2.
Morris Meyerfeld, Jr., who arrived last wrek and confirmed the reopening of the Garrick (formerly Orpheum) the first of the year with vauderille which would in no way interfere with the policy of the present Orpheum, said: "Arts will play two weeks at that house as heretofore. but a change will be made at the Oakland Orpheum, which has also been playing acts two weeks.

New shows entirely will plny the Garrick and will no doubt be booked by some local agent.

## ROONEY-HARVEY WEDDING.

A letter dated Wien, Austria. Nov. 17. says that one of the Rooney Sisters will be married at Berlin during the month (November) to Harry Harvey. of The 4 Harveys, the wire act.
The name of the sister is not given, but it is supposed to be Josie, the younger. Julia. the older sister, has been married, divorcing her husband last spring.

## complaning against pantages.

 San Francisco, Dec. 2.The Pantages Circuit appears to be having difficulty with its acts lately. Many complaints from artists are heard.
One of the Pantages acts playing here last week, with another week on the circuit (or at least was so informed), was given the alternative of closing here or jumping to Vancouver, B. C.

Lester and Shannon who claim to have two more weeks on their contract have been "laying off" here since Nov. 13. Their agreement called for opening at Spokane. They were booked to play Edmonton and Calgary two weeks previous to the opening at Spokane, and claim they were given to understand those dates would not apply on the contract. The act has since been informed their time expired here, learning the Canadian dates were counted. They have placed their case in the hands of an attorney and in the meantime are reporting every performance to Manager Tiffany, representing Pantages' interests.

At the offices of the Casey Agency, Louis Pincus, eastern representatiye for the Pantages Circuit, said on Wednesday: "The story is not so. Lester and Shannon were booked by me for 'ten weeks or more.' The two Canadian weeks were in cluded on the contract. As I booked them, I ought to know. The other act played out its time and tricd to get in another week.
"There's no act working on the Pantages Circuit with any grounds for a complaint."
The Pantages, at Victoria, Mr. Pincus said, is again a big medium time house on the circuit.

## Leaves kansas city.

Kansas City, Dec. ㄹ.
Alex. Pantages has left the Majestic and Kansas City. The house was closed two weeks after Pantages opened, by order of the Fire Warden, who required so many alterations the expense of meeting them would be about $\$ 8,000$.
The venture into this town is reported to have been an expensive one for Pantnges.

## SALT LAKE A BAD ONE.

San Francisco, Dec. .2.
It is reported here that The Bungalow, Salt Lake City, playing vaudeville booked through the Pantages office, is a losing proposition.
With the opening of Sullivan-Considine ${ }^{\circ}$ new Mission Theatre, Dec. 8, at Salt Lake, it is expected The Bungalow will pass from the vaudeville ronte sherets muless Pantages himself takes the homes over. It is understood the lesid of that circuit would like to do this.

## FRISCO HOUSE CLOSED.

San Francisco, Dec. 2.
The Empire, formerly lautage's Iocal house, closed last Smulay might, poor business following the ree ent change of poliey there to the cheaper grade of vandeville.

Bradna and Derrick, the riders, opened Monday at the Hippodrome and were immediately re-engaged for next winter at the big playhouse.


A Variety Paper for Varioty People. Publubed orory Satarday by THE VARIETY PUBLIBHING CO.


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| aUBSCRIPTION RATES. <br> Annual <br> Foreign $\qquad$ 8 <br> Six and three monthe in proportion. <br> single coples 10 cents. <br> VARIETY will be malled to permanent addreme or an per route, an desired. <br> Adverticementa forwarded by mall must be accompanied by remittance, made payable to Variety Publiahing Co. |
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Copjright. 1900, by Varlety Pubilshing Oo.
Vol XVI. DECEMBER 4. No. 13.
Carl McCullough closes with "In Hayti" on Dec. 11.

The Astrella Sisters are playing in Copenhagen, Denmark, this month.

Birdie Fowher opens on the Morris tinie Monday at the Dominion, Wimipeg.

Mr. and Mrs. (Anua Doherty) Billy Inman were divorced in Detroit some tine ago.

Harry Tighe will join the "No. 2" company of "7 Days," being organized for Chicago.

Welere \& Allen have moved from the fourth to the fifth floor in the Theatrical Evelhange Building.

Joln Cordray has suceredell the late James II. Erirkson as manager of the Orpheum, Portand, Ore.

May Yohe will open at Young's Pier, Athantic (ity. next werk in a singhe turn malled "In Silken Attire."

Mr.Nahon and Chappelle returned from Fingland on Tuesday. They open at the Amerian, Chirago, Sunday.

Bert Pitman, of the Denver SullivanConsidine office, will go to the San Francisco headquarters of the circuit.

Joe Le Brandt is writing a new piece for B. A. Rolfe. It is to be called "Widow Brown" and first produced Dec. 13.

Ethel Levey will return to the London Alhambra in March for a run of six or eight weeks, booked by the Marinelli oftices.

Matt iseefe appeared alone at Hammerstein's last Sunday. Tony Pearl, his former partuer, will "break in" a new act wext week.
II. Everett Hayden and Florence Colby of "The l'assing Keview," rehearsing in ('hicago, were married last week in the relucarsal hall.

Lucy Weston leaves "The Candy Shop" tonight (Saturday), and will return to thic Morris Circuit at the American, New Iork, Monday.

Toots Papka and The Hawaiian Trio opened for the Morris Circuit at the Plaza, Monday. The act has been playing United houses all season.

Joly Violetta sails Feb. 26 for South Africa, playing at the Hyman houses there for eight weeks. Joly was booked through P'aul Schultze, of Berlin.

Momlay erening Treasurer (iirard at the Colomial had the following note handed to him: "Plense give 3 seats at 50 cents for Mike and 2 chamberinaids."

Torcat, with twenty-five trained roosters, arrived this week. That number is snid to be the largest collection of learned fowl which have publicly appeared.

John Considine, the active head of the Sullivan-Considine Circuit, is expected in New York today (Saturday), having made a leisurely trip across the continent.

Billic Burke's new comedy act, "Foolish Factory." opens at Allentown, P'a., Monday. It was written by Al. S. Hickman, whose son, George Hickman. is featured.

Billy (:ould haw a break of several weeks in his dates before returuing to the Orphemm ('irenit. Mr. Gowhld may spend the time in Llacama or comuc lack to Xow York.

Annabelle Whitford will sing "I'm in Love With a Broadway Star" next week in "The Follies of 1909." The song is the musical hit of "The Man Who Owns Broadway."

The Farrel-Taylor Trio will appear at thic Colonial, New York, next week, having deelined the position offered on the Fifth Ayenue program, where they were first - booked.

Odell and Kinley were obliged to cancel :lll their Southrorn time this week, leaving at once from IIonston, Tex., for New York. "larre Mr. Odell's mother is in a critical comdition.

Bills in "Yiddish" nere distributed over the lower East Side this week, telling of
the appearance of Henry Fink, the He lrew comedian, with Miner's "American" at the Bowery.

The Temple, Rochester, is scheduled to open next Monday under the management of Wiggins \& Moore. A large crowd of Long Acre managers and agents will attend the opening.

Valdare and Varno, the bicyclists, now playing in the northwest, have contracted to appear for a year with Harmston's Circus in China, and will shortly leave for the far-off land.

A route laid out for Stuart Barnes by the United Booking Offices is said to have beert held up pending Mr. Barnes' consent to pay over five per cent. commission on his engagement.

Joe, a "leopard boy," a circus side show mind inuseum attraction, died in littsburg Wednesday as a result of a fall through a trap door in the stage of a small theatre where he was playing.

At the Hudson, Union Hill, this week, Anna Fay appeared for the first time in the east in an act similar to the one which her late husband, John T. Fay, and herself appeared in when last seen in this section.

Edward E. Mozart, of the I. B. A., has been warned by his doctors that he must retire temporarily from active business. He will give up work for a time, six months at least, spending the winter in the south.

Jimmy Rice (Rice and Prevost) strained a tendon in his right leg while appearing at the American, New Orleans, Monday night, retiring fron the bill. The act hopes to open Monday at the Colonlal, Indiannpolis.

Marion Bent fractured her ankle while dancing at the Greenpoint last Saturday liight. Rooney and Bent were obliged to cancel this week at Providence through the enjury. Miss Bent may be able to continue Monday.

Sam Spira, the English singer, left the American bill after the Monday matinee. He was engaged for this side by the Morris Circuit for about six weeks at $\$ 100$ weekly. Spira will play the Morris Toronto linuse next week.

Phil Isaac will be manager of "The (harles Robinson Crusne Girls," as Mr. Rohlinson has decided to name his new show on the Eastern Burlesque Wheel. bevine and Willians have been engaged, :asol Vileall. the strong man.

Blanche Sloan was divorced from James 1). Polk a few months ago. Miss Sloane is playing on the Morris time, at the Imericall. New York, this week. She says thie divarce was nceded as there's a chap who is pretty strong for her.

Tirrey and Lambert have lowked toll works on the Morris Ciranit. omining Dere. 13 at the Ameriman. New Yonk. This will bing them to the date when they will In ready to sail for Eughand to finlfil engagements looked there.

The Gorman, at So. Framingham, Mase. was opened last week by the Aborn Bros. as a "pop" vaudeville house. It is booked through the United. The Princess, an I. B. A. house, oppoees Aborns', which may be the first of a chain of $\mathbf{1 0 - 2 0}$ theatres for them.
G. Molasso, who was the first to introduce the Paris version of the "Apache" dance over here is returning to vaudeville with the dance, having accepted offers made following the closing of "The Queen of the Moulin Rouge," Mr. Molaseo having been with that show for two seasons.

James Cook and John Lorenz open at Hammeratein's Monday, playing together in vaudeville for the first time. They recently left "The Motor Girl." After a couple of variety weeks the act will commence rehearsals with the Shuberts' production of "Dick Whittington."

Max Berol-Konorah, President of the German Artists' Association ("I. A. L.") has just completed a thirty-thousandword essay for the German government, setting forth the wants of the artists for the Imperial Theatrical Law, now being prepared by the Parliament at Berlin.

Arthur Prince's engagement at the $\mathbf{O}$ lonial, Indianapolis, next week, will be his last under the ten weeks' contract which brought the English ventriloquist to this country for William Morris. There is a possibility if Mr. Prince can arrange his foreign bookings of a renewal of the Morris agreement.

Montgomery Hunt Troop, a New York vaudeville agent, has announced his candidacy for the post of the city's commissioner of licenses. Several other people; more or less prominent in vaudeville, have been seeking support for the same appointment which will be made by the incoming Mayor.

The first three correct answers received t.y William Berol of the "Menetekel" act for the solution of his puzzle advertisement in Variety were from Fred Terry (Terry T'wins), Ben S. Meers (Sarah Brandon Co.) and Edward Miller (stage manager, Bijou Dream, New Haven, Conn.). Bach winner recelves a year's subscription to Variety, furnished by Mr. Berol.

Charles W. Bennett, former manager of the Chnadian Bennett Circnit, according to the statement of his family, is far from being as completely recovered from his recent illness as the newspaper reports have indieated. In fact he has not but been able to leave his home in Now York and it will be some time lefore he is alle to do so. He is, however, strong rnongl to sit up at home.
lant Simulay night The (ierman Anerican Ahletic (luly gave an entertainment at the Amstoriam Gperu House on 44th strent. I lomg hill was presented, all "lmule" arta. and all foreigners. neveral artiata lablonging to the chals I anie Spielmann oi the sullivan-Comxidine ofliee "did : turn." breaking thr "dumb" rule by sing. ing. thongh l'anl burand from the orchentra shouting "ohn! Som lamio." as Spiel. mann apperred. placed a rrimp in his vocal efforts.

## THE SCHENCE-ALBEE TANGLE.

There were many atorice around during the week of the position of Jos. Schenck, general manager for the Loew enterprises in his relation with the Joe Wood agency, and through that agency with the United Booking Offices.

Mr. Schenck met F. F. Albee, of the United, concerning the attitude of the United towards his firm's houses, but just what would be the United's or Schenck's final step had not been disclosed up to Friday evening.

## OPPOSITION IN ELMIRA.

If report be true there will be opposition against Edward E. Mozart in Elmira, N. Y., where Mozart runs The Mozart.

A story was abroad in the city this week that local parties had made all ar. rangement for the opening of a new house which will play important acts booked through the United Booking Offices.
The Mozart, Elmira, as well as the Framily, Lancaster, Pa, are the two vaudeville houses operated by Mozart, in which a few members of the White Rats are interested as stockholders.

## TRISCO'S LATEST "POP."

San Francisco, Dec. 2.
H. M. Litchenstein and Ben Michaels liave incorporated a company for $\$ 75.000$ and taken a 15 -year leace on the new "Class $A^{\prime}$ theatre now being completed on Broadway between Dupont and Stockron Streets. It will be named "The New California." Seating capacity is 1,200 , no gallery. Vandeville the attraction. Three shows a day. Price 10-20-30.
Litchenatein \& Michaels are at present running a number of picture houses about town and were among the first to introduce vaudeville in them, proven to be a expensive mintake here.
The house was billed to open last Sunday with bookings through the SullivanConsidine office.

## BIG SHOW AT AMERICAN.

The Morris office has listed a big and high-priced vaudeville show to follow the Harry Lauder engagement at the American. Mr. Lauder closes there tonight, giving two shows this evening, one on the Roof.
Among the "names" for the incoming week are Cissy Loftus, Montgomery and Moore, Lucy Weston, Kate Elinore, Sidney Drew and Brengk's "Models" (in a new series of posings).
Five thousand five hundred dollars is the estimated salary list, which includes several other acts to fill up the bill. The show is to be termed a "Festival" and held up to the same standard for a second week.
It has been found by previous experience that when Mr. Lauder leaves a New York vaudeville theatre, the business noticeably sage for a week or more. To offset this the "name" show has been arranged.
It was not confirmed on Thursday whether Miss Dresser would be in the bill.

## TRANSFERS TEN WEEKS.

Boston, Dec. 2.
The Bliss Amusement Co. has turned over the bookings of its ten houses to the National Booking Offices of this city.

## RYAN'S INEW ONE XMAS.

Cincinnati, Dèc. 2.
John J. Ryan, who has reconstructed the Vine Street Church, said this week the house would open Christmas week with Sullivan-Considine vaudeville at 10-20-30.
Ryan denied that R. K. Hynicka of the Standard (Eastern Burlesque Wheel) had any chance of securing the house from him. Mr. Hynicke added his denial.

## PRIZES FOR EARLY BIRDS.

Philadelphia, Dec. 2.
The chase for patronage among the many picture and "pop" vaudeville houses here is growing hot. Various achemes are being tried to lure the patrons to the houses where big bills are offered.
Last week the Victoria and Palace, two of the largest on Market Street (the pic-ture-vaudeville thoroughfare) began the shows at ten in the morning and as an inducement to draw women to the early performances, prizes were given away to the holder of certain numbers of coapons.
At the Victoria silk skirts figure as the magnet while at the Palace cot glass dishes of various design are offered. The fight keeps up and the patrons are booking forward to when a house and lot will go with a ten cent ticket.
Maude Odell, the "shape beauty," is announced as the big feature at the Victoria next week. Maude will do four shows daily.

## "SMALL HOUSES" COMING UP.

## Chicago, Dec. 2.

There seems to be no limit to the salary which can be paid for an act in the "small houses". to judge by the prosperity of the Jones, Linick \& Schaeffer theatres, of the "ten-cent" class. By gradual steps the "running-them-in-and-out" system has been done away with in the majority of the smaller houses, and two shows are given a night with matinees Sunday. In some, additional matinees are given Wednesday and Saturday. The prices are being gradually raised to 10 and 20 cents, and better bills are offered than was thonght possible six months ago.
Business is exceedingly good according to W. C. Doyle, of the Chicago Vaudeville Managers' Exchange, who keeps in close touch with that class of houses.
Herbert Lloyd, who has ten weeks in the houses booked by the Chicago Vaudeville Managers' Exchange, states that though not receiving his regular salary, he is well satisfled, everything considered. Mr. Lloyd says the houses are well managed and the audience nice. Charles Wirford, manager of "The Effects of the Storm," also speaks well of the circuit. Lloyd appeared at the Crystal last week and broke all records.
Some of the houses playing more expensive bills give more performances during the week, but are not considered any "nicer" by the artist.

## S.C. MAN IN NYBO.

Harry Leavitt, for some time in the Sullivan \& Considine office at Spokane. has become general manager of the NYBO, having headquarters in that office.
Rumor has it that he has purchased the Fxchange from its former proprietors, variously reported.

## ST. LOUIS THEATPE CRAZE.

St. Louis, Dec. 2.
The uptown theatre crace is apreading fast. This week the Colonial, Delmar and Euclid avenue, 4900 West, joined the advance billing group. It will be threestory, fireproof, and scheduled to open Christmas day with a stock company headed by David Gally.

Rudolph J. Baumker, J. J. Dunnavant. Geo. K. Kennerly, Louis Wollbrink and X. P. Wilfey.

The Delmar Theatre company lease on a site about 5000 Delmar boulevard was recorded last week. E. H. Pipe is president of the company.

## ROBERTS HERE; LONG STAY.

R. A. Roberts, the English protean artist, arrived in New York Sunday. He brings with him three different sketches, only one of which has been shown over here. Mr. Roberts proposes to remain in the States for three years.
Harry Leonharat, the well-known manager, has taken over the direction of Mr. Roberts' tour. The protean artist opens for Morris in Chicago Sunday. He is registered at the St. George, Brooklyn. Up until late this week it was uncertain whether he would be able to make Chicago in time to open, there having been some trouble in the Custom House over his immense amount of baggage, which was released on Thursday.
"OPEN DOOR" SWLING BACK.
The theatres belonging to the Western Managers' Association of the middle-west, numbering about a hundred, were taken into Klaw \& Erlanger fold, excepting ten which can not return through having had the Shubert's attractions placed in opposition theatres since they seceded to the Shuberts.
The W. M. A. houses are known as the "Open Door" Circuit. Last summer they jumped over to the Shuberts side under a guarantee that the legitimate independents would supply them with forty attractions during the season. The Shuberts held an option for five years longer, but the "Open Door" managers are said to have become dissatisfied at the scarcity of attractions in the neighborhood of their one night stands.

## THE LAUDER SHOW.

The Harry Lauder show, which will open Monday at the West End, New York, for a week, will have the Seven Perezoffs, Fdith Helena, Altmont and Dumont and W. E. Whittle, the ventriloquist.

The company has been placed for several weeks on the Shubert time, playing week stands. On Dec. 13 the road show will be at the Lyric, Philadelphia.
Ted Marks will likely travel with the organization, and William Morris will accompany it during a portion of the travel to the Pacific Coast.

## BOOKING TWO WAYS.

It appears that Weber \& Allen and Jule Delmar of the United are both taking a hand in the booking of the Orpheums in Faston and Allentown, Pa. While Weber \& Allen show route sheets and commis. sion payments for the two houses, it is known that Delmar, acting for Wilmer \& Vincent, has offered acts time on the latter circuit with a proviso that they also play Allentown and Easton.

## ZOBEDIE WITH GREENWOOD.

A connection has been formed between Fred Zobedie, the agent in the Long Acre Building, and Geo. Greenwood, who operates the Empire Circuit in Atlanta, Ga., booking for about seventy of the smaller variety houses in the south.
Under the agreement made by Mr. Zobedie he will act as the Now York representative for the "Greenwood time," engaging acts to be routed by the main office.
The Payret at Havana will be exclusively booked by Mr. Zobedie when it opens for vaudeville on Jan. 18. Six acts will play there weekly.
The Greenwood Circuit is one of the largest in the country in the number of theatres booked. While many of the houses are small the majority on the chain are growing as vaudeville develops in the several towns and cities, Mr. Greenwood having been the first to introduce variety bills into a large number.
The connection made by Messrs. Greenwood and Zobedie along with the announcement of the Payret booking, must nutan there will be some association made by them with one of the several interests now seeking to organize a chain of far southern theatres, running through Cuba, the West Indies and down the coast to Panama.
It has been lately reported that Charles W. Bennett, the former general manager of the Canadian circuit bearing his name, is in the field for the far southern chain. Though his operations were delayed by an illness of many weeks, Mr. Bennett is understood to have pushed his interests in that section into a large area.
Mr. Zobedie but lately returned from a southern trip which included Havana.

## GOLNG AFTER 'EM.

Edward E. Mozart proposes to go after his opposition in York, Pa. For some time he booked the Auditorium in that town in connection with his own. Thels the United's Agents got after the Auditorium management and it made a booking agreement with the agency's "Family Department."
Now, says Mozart, he will remodel a building which he has just located there and before many weeks will have a new theatre in opposition, playing small acts and pictures.

## WANT NATIONAL LEGISLATION.

During the recent convention of the American Federation of Labor in Toronto a resolution was introduced by Harry De Veaux, president of the Actors' International Union, calling for the collection of data by the Executive Board upon the subject of employment agencies, from which to frame national legislation.
This is a new movement in the efforts of the union to bring about the passage of laws protecting the artists in their relations to managers, such as was attempted during the last legislative session in New York.
Mr. DeVeaux's resolution was framed in general terms so as to include all forms of workers. A second resolution by the same introducer was adopted calling for President Gompers and the Executive Board to extend their aid to the International Union in an effort to extend its affiliations to the European artists' organization.

## Editor Vabiety :

Boston, Nov. 27.
Don't mind the letter in Varnert about me. We have one Billy Hynes here, a pal of mine. You may have got the Empire's goat, but not Mike Scott. A lot of managers are soaking me. If they don't let you work you will hear of a change in the agent's office. I was a good friend to American performers in England twelve years ago. I am still alone here. Stand by me and I shall be same friend when you meet me in England before long. When I come here I had the goods. I have the same goods but not to sell at $\$ 18$ a week. That is why Mike cannot be happy when you think he should. I don't eay a lot but I think a lot. There must be something funny about me because they are all talking about me all over America.
Keep on talking while I am alive; I won't hear you when I am dead. My name is

Mike Soott,
(Born with it.)
Ohicago, Nov. 28.
Editor Vabiety:
While playing Winnipeg this week we find a team called Bernard and Orth are using our title "The Crape Hair Artists."
We want to say we are the originators of that title.

Friend and Downing.
Chicago, Nov. 30.
Editor Varmety:
Nat LeRoy, formerly of LeRoy and Woodford, is in destitute circumstances at 2036 Fifth Avenue, Pittsburg, Pa., and would like his friends and acquaintances to help him out, as he has spent all his savings in an attempt to be cured.

Geo. Le Maire.
(Conroy and Le Maire.)
(Subscriptions will be acknowledged through Variety.)

Chicago, Nov. 24.
Editor Variety:
Variety (Nov. 20) reviewed Edwards and Ward's act, "At the North Pole." If these gentlemen will look through the advertising columns of Variety in the May and June issues of this year they will find that we have a prior claim to the title. We played our act, "Halliday and Curley 'At the North Pole,'" at New Rochelle, Paterson and Passaic, long before the reported discovery of the pole.
When we were signed by Mr. Lew Fields for the Blanche Ring Co. we put the act in storage for future use, but have since sold it.

## Halliday and Curley.

Memphis, Nov. 29.
Editor Vardety:
Have heard lately that Maude S. Ryan is using one of my songs, "The Fireman's Pride." I take this means of telling her the song is my exclusive property.

Ila Grannon.

$$
\text { St. Louis, Nov. } 27 .
$$

Editor Variety:
At Hammerstein's, New York, a few weeks ago I noticed that Mable Hite had added the "Indian Maiden" as portrayed by me to her list of imitations.
I was rather surprised Miss Hite neg. lected to give me the same credit given the other originals of her imitations.
I have been presenting the "Indian

## ARTISTS' FORUM


 in atriot confleace, is deatred.
 lottars will not be printed. The writer whe duplicates a letior to the Poram, althor before er after it appears hero, will not bo percilited the privilege of it again.

Maiden" exactly as Miss Hite does it for some time, and since it is strong enough for her to close the act with, I sincerely trust she will correct the error or oversight.

## Therese L. Bluford, <br> (Carter and Blufford).

## Los Angeles, Cal., Nov. 10.

## Editor Varitety

Vartety (Nov. 13) said Billy Ellwood had cancelled his S.C. time at Butte, Mont., owning to death of his wife. My name being of the same, I have received numerous letters of condolence and sympathy which were not intended for me, but the other "Billy Ellwood." With due respect to my "name rival" and myself I submit this note.
I have been known as Billy Ellwood for the past seventeen years, off and on, in the profession and my newspaper career and am billed all over the country as "The Philadelphia Press cartoonist, Billy Ellwood and Co."

Billy Ellwood (Cartoonist).

Boston, Nov. 22.
Editor Variety :
In reply to Lew Williams regarding title for the sketch, "All's Fair in Love," in which it seems there is a question as to priority of use, I beg to state that this sketch written by me was originally produced for a week as a "curtain raiser" for a dramatic stock company in Denver in July, 1908.
It has been produced by amateurs around Boston several times and Baker and Terry now have the rights to it.
If Mr. Williams will write to me direct we probably can come to an amicable arrangement as the sketches are absolutely different in plot and scene.

Ernest L. Waitt.
Chicago, Nov. 27.
Editor Variety :
Re the letter accusing James Neary of stealing Mike Scott's act, that of wearing dress coat, green tights, with medals on, I wish to state that I and Hi Tom Ward produced it originally at the Odeon Theatre, Baltimore, Md., Feb. 13, 1876.
I can refer you to Steve Finn and Jack Sheehan.
W. J. Malcom.

## Roanoke, Va., Nov. 27.

Editor Variety:
In today's Vabiety I notice a letter regarding myself, signed by Humes and Lewis, also Manning and Frances.
Humes and Lewis were booked into my house (Lyric) in Roanoke by W. W. Reynolds for the first three days, "splitting" with Staunton, Va. Upon learning that the stage in Staunton was too small for their acrobatic work they cancelled that engagement themselves.
As they were laying off in Roanoke the manager then suggested that they come over and play the last two days of the week for me. They did not show up at

Thursday's rehearsal, and I did not see anything of them until Friday morning. They worked Friday and Saturday and were paid accordingly. Not satisfied, they raised a racket in front of the theatre, and have tried to flnish their work by leaving notices in other people's theatres and writing the papers. Why can't they offer to accept my proposition to settle the thing in court?
In reference to Manning and Frances, will ask these people who they are? I never heard of them in my life.

Jos. Forman.

Editor Variety:
We, the undersigned, opened matinee, Nov. 1, at Star, Charlotte, N. C.
The Smukler Sisters were the first victims of Manager Newell. After Monday matinee they were compelled to stand a $\$ 15$ cut in salary or be closed. The matter was adjusted satisfactorily and all went well until Thursaay, when the manager demanded a change of acts. We all changed. After the matinee (given to about ifteen people) the managers (Newell Bros.) came and told Carrolton and Van he liked their first act better, and said to put the first act on again.
We were in our dressing room mai:ing up for the night slow when the manager told Carroliton and Van that owing to the fact that he (Newell) didn't like our change, and as we had worked our first act three days, he couldn't use us the rest of the week.
He also told Arthur H. Bell, the ventriloquist, that he didn't like a ventriloquist and would have closed lim, only he pitied him. (Bell thanked him for his pity.)

The week before he closed a sister team after Monday matinee and closed a single on Thursday after working three days.
We wish to warn artists against playing this house, and we wish to state we lay no blame on Curt Wiehe, who books the house.

Garrolton and Van.
Arthur H. Bell.
Smukler Sisters.

## Galveston, Tex., Nov. 25.

Editor Variety :
I wish to warn artists against the Theato Theatre, Houston, Tex. While in San Antonio, Tex., I wired Frankel Bros., agents in Dallas, and a return wire instructed me to go to Dallas and play the last four days of the week at the Theato there, manager Mr. Hennessy, the salary to be $\$ 50$.
At the end of the engagement Mr. Hennessy offered me $\$ 35$, figuring it out at a rate of $\$ 70$ a week and calling four days half a week. I refused to agree to this arrangement and turned over the matter to Ammermann \& Ammermann, attorneys of Houston with instructions to accept nothing but a settlement in full.
I understand that the Theato management takes acts from several agenta. I
also know that I am not the first pareon to be handed a short ealary envelope. There are plenty of fair managers in Houston. The Whettens.

New York, Nov. 29.
Editor Variety :
Will you kindly contradict a statement made in Variety by your Philadelphia correspondent (Geo. M. Young).
While playing with "The Jolly Bachelors" in his notice the said Al Leach took one of the girls out of the chorus and made an attempt at the "Scarecrow" specialty taken from "The Follies of 1009."

The specialty $I$ am doing is a grotenque fainting specialty which I originated here eight years ago for Klaw \& Erlanger's Rogers Bros. Oo.; also with "Chris and His Wonderful Lamp" at the Victoria.
I think it is an injustice to both Mr. Leach and myself and I don't want any one to think me guilty of doing such an unprofessional thing. I am not oven dressed as a "scarecrow," but in street costume.
If you wish I can bring you letters to verify what I say from my managers.
We are coming into New York in a few weeks.

Nellio Lynoh.

Tessie Lawrence has retired from one of Al. H. Woods' shows following upon the death of her mother in St. Louis. She reached the latter city in time to attend the funeral and will remain there for a time.


NED NORTON.
NED NORTON, who will be seen witb "FADS
 ATAE. NEW YOBK, week DEC. 13, bat been in
 "FADS AND FOTLIES', the seam has atracted wide attention.
Mr. Norton.
Mr. Norton is one of those chapa who does not look out of place in evening drems, and is considered the beat dreased "atralght man" in burlesque. His anlnging volce and dancing ability are
praised by critics wherever he appenrs. Mangeps praised by critics wherever he app
ahould look this youngater over.

# LONDON NOTES <br> VAETETY'S LONDON OFFICE. <br> AL ETRAMD, w. $a$ <br> (Men for Amploai and Europeane in Europe if addreseot sare VARIMTY, an above, will <br>  

London, Nov. 24.
Larola, an eccentric tumbler; The Mayvilles, a marionette show, and Alex Carr are among the acts booked for America by the William Morris London Office. The London office, with Marinelli, have arranged for Seymour Hicks for two years in the towne on the Barraford tour that the Stoll Circuit does not touch.

Eame Berringer starred herself in a sketch at the Metropolitan last week, with H. A. Saintsbury as her support. Saintsbury should be the star, as all the work of the sketch rests on him. There is a bit of clase to the sketch, and this was probably the reason for it going over the heads of the Metropolitan audience. The plot is quite a novel one. "Mra. Simpson" is the name of the piece. It ought to get along where there is any intelligence in the audience.

The Licensing Committee has recommended the Camden Theatre for a music hall license. Very shortly the theatre will be in fine running order for the Gibbons Circuit. It is a nice looking house in a corking location. Situated about a hundred and fifty yards from the Bedford, its effect on that hall may be disastrous. The Committee also recommends the Hippodrome for its drink privilege. This will be a big help.

Moran and Wiser are going over the Stoll tour, returning to the continent when finished.

Alfred Butt, in speaking of his trip into Russia (after looking over all the shows in the rest of the continental countries) saye that outside of a few small turns which he has booked for the Palace, there was nothing abroad worth talking about. Mr. Butt adds, however, he has a few big ones coming that he discovered outside the music halls.

The Juggling McBanns are in right at the Palace where they opened last week. The boys are throwing the clubs as hard as ever, and the audience is very good to them. They are using the 'boomerang hats" to good advantage now.

Fred Emney and Harry Grattan showed "The Plumbers" to the Palace audience for the first time last week and did quite well.

About Bodiot exiting for the Doc. since he was made to quit at Glasgow. The medical students started what has developed into real warfare between students of all parts of the country and the "bloodless surgeon." In Glasgow, Bodie made a statement, saying he was prepared to brave the mobs in London. The London students all got together, buying nearly the entire house at the Canterbury for Monday night. Early in the day it was announced by the papers that Bodie was too ill to appear. The students went
to the Canterbury, anyway. They had a merry time. None of the acts could do anything. It was students night. They were angry because Bodie got cold feet. Lucky for the Doctor that he did have the much-talked about "nervous breakdown." In the meantime at Glasgow, in the music hall world there, strange things have happened about Bodie. The Coliseum, where Bodie quit, belongs to Stoll, as does the Empire. Bodie was billed in flaring lines at the Coliseum, something like this: "Idol of the Vaudeville World. The Man Who Commands the Biggeat Salary in Vaudeville." It looked as though the Stoll Tour had stopped for weeks in the way of elevating the music halls, for before these bills of Bodie's were torn down, the following were being shown for Stoll's Empire: "Dr. Awful Bogey, who has been all over the world and up to the Magnetic Pole (in his dreams) will indulge on this visit his showman's privilege to the utmost and present an act full of Electric Blunders, Hypnotic Hum. bug and Mirthful Magnetism, introducing the Human Jam Jar and The Cage of Codology. Sixty laughs a minute. A sure cure for the 'blues.'" This all seems very funny, but when a manager or managers put on an act like Bode's one week and bill him legitimately, turning around the next week and take it all back, people who pay may have something to say. Burlesque is great, but Stoll's inconsistency is surprising.

Dollie Toye immediately upon closing at the Empire will go to Brighton, then to Glasgow. The engagements were fixed by the William Morris office.

Daisy Harcourt, after working out about three more weeks in this country, will most probably sail for the States.

Bert Coote, who opened at the Tivoli in the sketch, "A Lamb in Wall Street," immediately scored. The sketch is a big laugh, and the audience never lose interest for one minute. Coote is going to be very popular.

Jean Bonaparte, who claims to be a descendant of the famous general, has been very successful in the provinces where he is playing a sketch.

It is noticed in the program of one of the suburban halls that they have an artist billed this way: "A novelty ventriloquist who extracts the Maximum of fun from the Minimum of precociousness in the person of his comic assistant." It is not known whether this is meant seriously.

Odette Valery is now playing the Stoll suburban halls.

Burt Howell, of the William Morris London office, will shortly take an extended trip through the provinces.

Sydney Hyman will visit continental cities for the next two weeks.

Cornella and Eddie and Moran and Wiser are among the hold-overs at the Hippodrome this week.

The new hall in Glasgow about to be built by the Palace London Co. Alfred Butt will act as managing director, while T. Ernest Polden will be the president of the Board of Directors. The cost will, it is said, be about $\$ 260,000$. It will be called the Alhambra.

There was opened a new theatre in West Hartepool, called the Grand, last week.

Richard Warner, the agent, is chairman of a company that has opened a new restaurant, called "Maxim's."

Lola Lee and her snakes have returned from South Africa.

Jim Corbett has finished his provincial time. The ex-champion will play a few weeks around London before returning home.

Tom Hearn, who has been for some years known as "The Lazy Juggler," has built up a new act along different lines, and "tried it out" at the Empire, Shepherd's Bush, last week. Hearn is booked to sail for South Africa in a few weeks for Sydney Hyman.

Phil and Nettie Peters, Caryl Wilbur, and Jules Garrison are on the list for the Hyman houses in South Africa for this season. Garrison sails for the Cape in two weeks. The others go some time next year.

The Nottingham Hippodrome, added to the Barrasford Tour in Sept., 1908, will shortly be sold to an independent company. There has been some talk of the McNaghten Tour taking the hall over. The reason for the sale is said to be the failure to show any kind of a profit.

Wilkie Bard is the big attraction at the London Pavilion, where he has not played in some years. It is said that "The Syndicate" is going to lose Wilkie when his present contracts run out.

## SOME FEAT.

The Four Bards returned this week from a long tour in the west, having been away from New York for seven and a half months. They are training in the city now, having a new acrobatic routine in preparation. One trick which they assert has never before been done has already been perfected. It is described by the acrobats as a throw from the basket, the top mounter turning a somersault and a half, and a half-twister, alighting in a hand-to-hand stand.

The men say that after a dozen practice trials they are now able to do the trick without the use of a "mechanic."
Zeno, Jordan and Zeno have also placed a new trick in their casting act. Gus Jordan, while blindfolded with a sack over his head, does a double somersault from the swing and is caught by "Sport" Zeno. It is now finish of the act.

Mrs. Eliza Brown, mother of the Carmen Sisters, died Nov. 29 at her home in New York City.

## LONDON COLISEUM.

Loudou, Nov. 23.
A show that coutains many expensive acts was shown at the big hall last week. With better arrangement the bill could have been made the most entertaining one there yet.

The Great Northern Troupe of dancers opened the show and did very well in that position. Pliil Parsons, a "single," was on second and helped take up some minutes. An acrobatic and tumbling act, The Van Dames, started the good things going. They pulled down the first hit. The continentals have a very good act. Rarry Lupino, always an easy winner, came away great with his songs and eccentric dance.
An excellent dog act is shown in Duncans' Collies. The dogs perform some remarkable tumbling feats and are very good "dog comedians." The slight drawback is the apparent forcing of the animals. In the first part, the dogs seem to be frightened and try to shirk, but towards the finish they lose all this. Archie Naish is an entertainer at the piano. While he shows nothing new in giving imitations and so on, his style is pleasing and he has a good idea as to how to send his stuff over.
Zena Dare and Stanley Brett appeared in the piece that Seymour Hicks played here last year, "Papa's wife." Brett is much like bis brother, Hicks, and does fairly, but funny dialog should never have been handed to Miss Dare. Some day someone will realize this. The piece is another case of "name," that's all. No oue else would dare play this in the first place and no one would want to in the second. The act suited only part of the Coliseum audience. If Brett is given an opportunity, he is going to show something. As for Zena, they sell her pictures on the post cards.
Madame Alice Esty was back again last week and in excellent voice, was applauded vigorously by the upper parts of the house. It is the greatest gallery in the world for "kidding' 'themselves along. Any one with a grand opera "rep" can get away big with that Coliseum gallery.
The Russian Balalaika Court Ochestra had an easy time of it.

Seymour Hicks and Co. in New Acts.
Alice Raymond in the closing position surely had a hard proposition, but it surprised many to see her pass to big applause. Besides closing the show, the act had to follow "The Hampton Club" and some two numbers after the Russian orchestra. But it got there, just the same.

## UNDEFEATED ENGLISH WRESTLER HERE.

Apollo, the English strong man, returned to New York last Friday, having in tow John Lemm, the undefeated English wrestler.
Apollo has brought Lemm over for the purpose of meeting Frank Gotch, America's champion of the world. Lemm's manager says both Hackenschmidt and Gotch has side-stepped matches with Lemm, who weighs about 200 pounds and is of medium height.
Apollo's intention is to follow up the Jeffries show and try for the $\$ 1,000$ Gotch offers nightly to anyone who can last with him for fifteen minutes on the mat. Apollo claims his man won't be permitted to try. He made an attempt to wrestle Gotch in the Madison Square tournament on Wedneeday evening.

## PARIS NOTES <br> BY EDWARD G. EENDREW.

Paris, Nov. 23. Since the nequiltal of Mme. Steinheil several offers have licen made by managera for her services as a comedienne on the real stage, but it is a foregone conclusion that she will not accept any. It is reported in the Paris press that she has also had a tempting offer from an American manager, who wishes to take her on a lreturing tour through the States.

We are to have the "Vampire dance" in laris, in fact it will probably reach the Olympia here before the London Coliseum. Miss Girard will introduce this act shortly in the Olympia revue, assisted by Mlle. Agoust, of the Agoust family. The revue at the Folies Bergère is being pushed on rapidly, for business is none too good this month at the famous music hall. The principal female roles will be filled by Mlles de Marnac, Louise Dyantis, Compton, Y vonne Yma, Jane Merville, Davrigny, Vignal, Saint-Thelme, Darcy, etc.

The authorities of the Casino, at Enghien, near Paris, brought an action against a journal for publishing what they considered a libel. The resort was branded as a popular gambling resort-the theatre being only a blind-and was the cause of many Parisians being ruined. The journal won the case, as well it might, but the fact remains if folks go out to Enghien for the purpose of losing their lard-earned maney at petits chevaux, or even baccara in the private salons (open to nll who wish to enter), they do so of their own free will. Neither the Municipalities of cities where gambling is tolerated, nor the French Government itself has any great inducement to forbid the games, for they respectively rake in a big fee for the use of the Casino and a percentage on the stakes, making it almost an official transaction between the authorities and the players. Many of the newspapers are "subventioned" (particularly by the Monte Carlo company), and it is surprising to find a case of this kind coming into court. In the south of France all the music halls have gambling tables running during the intervals between acts, and it is the most profitable part of the concerns.

The feature of the December program at Rarrasford-Gibbons' Alhambra will be a French sketch entitled "Ie Chauffeur," recently played with success at the Theatre du Grand Guignol. I reported some months ago that this hall would eventually come to the modern practice of running short pieces, as is being done in English vaudeville theatres. The purely French music halls have long ago taken up that habit. Oswald Stoll, on his return to London, mentioned last week that all the halls would have to supply such a program in the future. We shall also have Dufor and Mlle. Iantheney next month at the Alhambra, so there will be quite a French element nbout the place for once. In January Fragson will be the feature of the show.

I regret to say that business remains low at all the places of entertainment, and particularly at the legitimate houses there
has been a falling off in the receipts. The 10 per cent. increase in prices at all theatres (to pay the poor tax formerly borne by the management) is said to account for this, but it is probably the bad weather and a general lack of "pocket money" which is the main cause. Even the moving picture shows complain.

The German government is taking evidence at present in view of compiling a special code of laws for the theatrical profession, which will regulate all legal matters conuected with theatres, music halls, circuses and places of entertainment, particularly the numerous disputes occurring between managers and performers. The report and a draft of the new code will be presented to the Keichstag in 1910 and will probably becone operative that year.

Richard Keith, who for a short while took over the direction of the Casino de Yaris, has appealed against the judgment of Nov. 5 declaring him bankrupt, and a further hearing will be givell. The $\mathbf{C a}$ sino will reopen about Nov. 26, with vaudeville, management of M. Lefèvre.

A new musical comedy is being rehearsed at the Eldorado music hall, to be called Polion, in which Dranem will take the principal role, as usual, and will appear on horseback. A new spring revue has been ordered for Parisiana from Alevey and Joullot. It is stated that a large music hall, to cost 500,000 roubles, is being built in Moscow, Russia, to be managed by M. Yard. The hall will be ready by May 1, 1910 (Russian date), with a program that will cost 35,000 roubles, at least so those who are interested say.

The Folies Marigny, under the temporary direction of M. Sacha, has closed owing to poor business, and the artists lave not yet been paid. M. Sacha states he will put things right soon, that all claims will be settled, and that he may reopen to continue his winter season at this hall.
J. Clartieau, husband of Lolette Agoust (and also called "Agoust") has the place in the Marinelli office left vacant by Clifford Fischer. Harry Agoust, Lolette's brother, will dance "The Vampire". with Miss Girard at the Olympia, instend of "Miss" Agoust as the cable nuade it read.

Mr. Blaisot requests me to state that he will open a music hall in partnership with Mr. Maische, on the site of the old Bullier ballroon, previously demolished as announced. The new hall will the called "Bullier Nouveau" and will be run on the same lines as the Etoile Palace. M. Toison will be stage manager, and M. Bignier the general secretary. Another comparatively new house of the same category, inrely patronized by foreigners, and about which we have not often occasion to speak here, is the Kursaal, in the A.venue de Clichy. There is every sign that vaudeville is steadily gaining favor in the gay city, with the managers now catering for local audiences.

## A SELF-MADE MANAGER

 TO HIS DOOKING AGENT
## By J. A. MURPHY.

## (The tenth of a series of WILIARD.)

 ite
timg
manager.)

East Cranberry, O., Nov. 30.
Dear Mike:-
Yours received whereof you state that if I would only laugh and shake hands and be sociable I could save money by it. I want to know how you expect me to laugh when you keep sendin' me shows which cost five dollars over the limit. I never was much of a laugher, anyhow. I don't mind tryin' a thing, though, if it is goin' to save money, so I went down in our kitchen at home to practice laughin', and was doin' pretty good I thought, till my wife came in and says, "what's the matter with the sink, is it stopped up again? Then she looked at me and got scared, she thought I had swallowed a fish bone. I tried it again at the theater this mornin', when one of the women was lookin' in the cigar box where the acters letters is put. I walked right up to her and says, "Good mornin'." Haw, haw, haw! as loud as I could. Well, she give me one big screech and run out of the place and told her husband the janitor tried to bite her.
I made some extra money this week, as a committee from the Ladies' Aid Society came and offered me fifty dollars if I would give a show out at the lunatic asylum after my own matinee was over. I tried to get fifty-five, but they didn't have no more funds, so I told the acters I wanted them to see our asylums, as it was a nice place and a fine drive out there, and if they would give a little show it would be a favor to me and they wouldn't lose nothin' by it. I took them all out there in the wagon that hauls the trunks, all except Joe Kohn, that tells the Hebrew jokes, and he said crazy people always made him so nervous that he was afraid it would upset him for the night show, but if I would pay hin five dollars he would try to stand it, so I left him stay home.
The acters was hoppin' mad because they missed their supper, but I gave all the men a cigar apiece and the women some pop corn, and that was plenty for just doin' a little foolin'.
Edward Van Laningham Potts and Florita Cauldron and Co., in the dramatic playlet, "The Blind Witness," did some good actin', but didn't have no company at all. They got a feller off the street that carries a sign around for The Painless Dental Parlor and had him come in with a pic pan with a card on it a couple of times. In one part of their play them rung a littic gong and said, "James, you may serve dinner," then this same feller came in with some rye bread and some celery in a beer glass. Joe Kohn sung seven or pight songs, one on top of another, they were all chopped up so, I can't rememiler none of them, but they took right good.
Dollie Chusbitt, in character changes, was good, but my wife don't like her, so don't sent her back again. The Pilsener Twins was fair and Thunbo, the Prince of Magic was middlin'. The newspaper says they done their share towards interruptin' the audience.

Adam Sowerguy,
Manager.

## BILLY GOULD IN THE SOUTH.

BY William gould.
New Orleaps, Dec. 1.
Here I am in New Or-leans. I haven't been in New Or-lins in ten years. The last time I was in New Or-loons, New Orlines was not the thriving city New Orlanes is today. I like New Or-lans. The above is the proper pronounciation of New Or-lenz.

All the Orpheum orchestras have a harp. It just strikes me: $\mathbf{A}$ harp is the emblem of Ireland, and there isn't an Irishman in the world who can play one. They lave to hire a "Wop" when they want to hear "The Harp That Once Thro' Tara's Halls." ("Wop" is slang for guinea). Irish papers please copy.

What is the matter 9 Is Percy Williams ill? He hasn't opened a new theatre this month.

I see The New Theatre in New York wants the best property man in existence. Why not try Jack Astor. (If they are short of type leave the "tor" out.) John Jacob is a great property man. (People have gone to jail for less than the above.)

Jim Jeffries is coming here to box a compass (nautical stuff.)

Champagne is a beverage that makes a poor Irishman feel like a rich Hebrew.

Cafe d'Infant (dong fong) is French for Child's Restaurant. Sounds swell, doesn't it?

Memphis is a fine little unfinished city. Now I understand that Latin quotation, "non compes Mentis." (He went off his nut in Memphis.)

Where are the headliners of last month -Peary and Cook ?

The "split week" circuit will hereafter be known as Red Raven and Apenta.

For being up to date and a little beyond I must take off my millinery to Maude S. Ryan. She sent me a Christmas card on Nov. 17. (On second thought, did she send it to me last Christmas?)

Either our mails are very slow or our females are rather rapid-cute?

Harry Kelly, of "Little Nemo," is sericusly thinking of taking a vaudeville plunge from his springboard. Come on in. Hank, the water is White Rock. He has a picture house in North Springs Harbor. (Pictures of those owing him money.) He will enlarge the house next spring.

Joe Cawthorne, of the same company, is. the poorest pinochle player that $I$ have ever played with. He won only $\$ 18$ from me in two nights.

Harry G. Walters died Nov. 22 at Roxbury, Boston. He had been ailing for about a year.

Thomas J. Smith, of Smith, Evans and Williams, died Nov. 27 at Pueblo, Colo., of pneumonia. Interment took place at Chicago.

## NO LONGER SALARIED OFFICERS.

Chicago, Dec. 2.
It is said that Capt. L. A. Boenig and D. W. McKinney, secretary and vicepresident reapoctively of the International Producing a Projecting Co., are no longer receiving salary for holding their official positions with the company.
There are many runiore afloat in connection with the "independents" in the picture buaineme.

## URBAI OVER HEPRE.

The Khglish picture manufacturer, Chas. Urban, arrived in New York, Wednenday, to stay.in Amorica a fortnight or more. While hare he will give a apecial exhibition of his kinema coloring for motion pictures at Medison Square Ooncert Garden. The date will probebly be Dec. 11.
Mr. Urban arrived in time to attend the special meeting of the Motion Pictures Patents Co., which was hald Thuraday.

## "CORSUL" IN PICTURES.

The Urban Eelipec release of Wednesday was the most interesting picture the Edison-Biograph combination has turned out in a fortnight. The picture was taken on the ateamahip George Weahington last July by Charles Urban, who happened to be coming across on the same steamer.
William Morris, who engaged the monkey abroad, appears in the picture quite frequently with his amile in pleasing ovidance. Mr. Urban took the pieture before interviewing Frank Bostock. When the animal's owner found out it had happened he tried to collect a atrong royalty from the picture maker. Bostock said the monkey was insured for $\$ 100,000$. Urban told him the picture would prove, in the event of Consul's death, that perhape it wasn't over-inaured. Then Boatock kept still.

## Fighting for sundays.

Hartford, Conn., Dec. 2
The managers of picture houses here are preparing to fight if the order issued by the Prosecuting Attorney that all Sunday shows shall be abandoned after New Year's goes into effect.
Ten thousand people visit the picture houses bere on a Sunday, and the patronage will not be lost with equanimity.

## BUFFALO DECISION ON APPEAL.

 Buffalo, Dec. 2.The Appellate Division in Rochester will have an opportunity to pass upon the decision of Judge Lambert in granting a permanent injunction preventing the Buffalo authorities from interfering with Sunday performances in local moving picture theatres. Several cases have already been referred to that court and Oorporation Counsel Desbeckar will flle othere shortly.
Justice Lambert's decision covered the operation of nine places. Nearly a dozen others are still under the ban of the police in giving Sunday performances.

## have chicago opening.

Chicago, Dec. 2.
Independent pictures are now shown in the heart of Chicago, but apparently away from the main artery, for the attendance is very light. The house is located on Madison street, between Clark and La Salle, a block from the four houses showing Patents Company piotures.

## MINE DISASTER AN ATTRACTION.

Chicago, Dec. 2.
The opposition has been a little warm among the picture houses in the center of the city, as the managers are vieing with each other in presenting ideas of the recent mine disasters at Cherry, 11.
The Alcazar brought Salvatori Piganatti, one of the miners, to lecture from the stage in his working clothes. He speaks poor English, but proved a boxoffice attraction.
The Boston and the Bijou Dream presented slides taken of the scenes in the mine. Business was greatly increased for 2 week.

## PICTURES FOR PRISONERS.

The chaplain of the Ohio State penitentiary has suggested that a movingpicture machine shall be installed as an entertainment feature for the inmates of that institution. He says the pictures will give the men some idea of what is going on in the outside world and will present new ideas to the great number who have been in the prison for many years.
Thare are a number of prisoners who have never seen an automobile; they began their long sentences before automobiles became common.

## EXCHANGE FOR FIGHT PICTURES.

Chicago, Dec. 2.
The Fistiana Film Exchange is the new. est in the field. Jimmy Cofforth, the veteran pugilistic promotor, is one of the interested parties. The concern will make a specialty of handling films of big pugilistic battles.
Joseph P. Geiger, for more than a year connected with the Chicago Film Exchange, will be the active head of the new enterprise. Already the concern has supplied a large demand for fight pictures.

## PROJECTED HOUSES.

In New York plans have been filed for remodeling the hall at 2055 Second Avenue for use as a moving picture place. In this city also the four-atory business building at 235 Avenue $\mathbf{A}$ will be converted into the same sort of enterprise.

Fifty-second and Sansom Streets will be the location of a new picture house in Philadelphia, projected by the Auditorium Amusement Co. St. Paul will have a new one also, situated at 447-449 Wabasha Street.

## PRIVATE PICTURE THEATRE.

Henry Payne Whitney has decided to establish a private moving picture theatre to show films which he has had taken and will have taken of sporting events he is interested in.
Whitney took an American polo team to England a few months ago and cleaned up the British champions at this highly polite and exclusive society game. Moving pictures of the various games were taken and Whitney's first entertainment at his new theatre will be the releasing of these reels.

The new Colonial at Toronto opened last Saturday. It is located on City Hall Square. "Talking" pictures were the first attraction.

## PICTURES BY BRIGHT LIGHT.

If the invention of two Paris picture experts works out in a manner entirely satisfactory, the objectionable feature of darkness when moving pictures are being shown may be eliminated entirely. There are two systems being now experimented with in France: daylight in the afternoon and electric light at night obviate the darkness which is now required in the projection of pictures.

Philadelphia is to have another picture house to cost $\$ 10,000$ and seat 750 peoplefl It will be built at 1420 Point Breeze Avenue for Daniel F. Gallagher.

Buffalo and Pittsburg police and fire authorities have been making exhaustive experiments to prove whether or not flims are dangerous material to be stored within city limits. The results thus far have proven to nobody interested that such is the case.

Chas W. ("Pink") Hayes left town Monday in advance of "The Candy Shop." He will be an agent for one of the Ring. ling Bros.' three shows next season.

Joseph M. Gaites is rehearsing a company which will support Dick Carroll in a musical piece, "Table d'Hote," taking the road in two weeks.

Keegan and Mack were compelled to cancel the Lynn Theatre, Lynn, Mass., this week on account of Mack's sickness.
W. E. Greene, of Boston, has leased a theatre now in course of construction in Portland, Me., for a period of five years. He will present vaudeville and pictures and will be ready for business aboutJan. 1.

Wireine, the wire walker, has been engaged through B. A. Myers to play over the winter with one of the circuses organized for the south.

The United Moving Picture and Advertising Co. was incorporated in Dover, Del., for $\$ 100,000$. Its announced intention is to manufacture, buy and sell moving picture machines and films for advertising purposes.

The Bison Film Manufacturing Oo. has been incorporated for $\$ 50,000$ in Brooklyn. The incorporators are L. Burnstein, A. Kessel and W. T. Sandall.

The new Auditorium, at Cortland, N. Y., opened Monday. It is managed by the Dillon Brothers, who have the Opera House there.

Geo. Kleine and Wm. Selig, two of the Chicago members of the Patents Co., arrived in town Wednesday to attend the meeting of the Edison-Biograph combination. On Dec. 18 the first anniversary of the Edison licensees will happen. Lubin, of Philadelphia, will attend that meeting.

The Christian Science Monitor of Boston pauses to observe that the moving picture industry has advanced and is advancing rapidly toward artistic presentations, quoting the fact that "broad farce that is mere horseplay" is giving place to more serious dramas. Somebody on Mrs.

Ediee's Monitor has perhaps found even the Pathe horrors entertaining enough to relieve his brain throbbing with high thoughts. But ask the rental men what has the call from their stocked shelves, and they will tell you weepingly that they find no cause for joy or source of profit in this soccalled advance from "broad farce" to "more serious" dramas. The exchange man's complaint is that the "farces" are not anything but acrobatic knockabouts.

Alfreda Misa, manager of the Polytiama Aerial Gardens at Havana (soon to open) was in New Orleans this week looking for "dumb" acts. He is going to Chicago and New York.

The former trio called Jewett, Hayes and Lind is no more. Hayes and Lind, by the same process, become a "sister" act and will play over the small time. The NYBO will book them.

Stepp, Menenger and King, the male trio which recently made its appearance on the vaudeville horizon, have been booked for two consecutive weeks at Hammerstein's this month.
"A Fortunate Thief," the new produc. tion by B. F. Barnett, is at White Plains this week.

## PICTURE REVIEWS


'Then and Now' (Edison)
 Friday this Edison reel was siarted on its course-
The conesly ldea ls not at all bad, and has in it
a large degree of novelt at and a large degree of novelty. The r'uritan famillystarts, on a journey to the brood of chllidren-
grandparents. Ou their way they home of the grandparents. On their way they are beset by
bears, but the brulns. perluaps in deference to the fact that ouly the father carries a ginn, stand
In llie so that only one ahot is necesary to In line so that only one ahot is neceasary to
drop them both. Later a quartet, after shooting
a score of arrows through bats, coats and other a score of arrows through hats, coatt and other
places where they can do no harm, llne up and
are dispatched in the same almple fagitlon the places where they can do no harm, line up and
are dispatched In the same simple fasilon, the
single luilet Iylng them all low at a stroke.
The scene suifs to modern times. The same The scene sulfts to nuolern times. The same sort
of family starts out to take Thankgiving dinner of family starts out to take Thankgiving dinner
at grandfather's, While they enconter no beara
nor Indlans, they do have adventures with swift.
moving automobiles and the oter moving automoblles and the other current perlis
of a crewded street, arriving at thelr destination
orreater wreck than the unclent family. There are good laughy in the plece, and the contrasta
shown ln the second half are bound to aronse a

"Blue Beard" (Edison).
This lis a falriy adequate presentation of the
Palry tale of the wamon whose curloalty made her
dinobey the wisties of her brutal thubband and dinobey the wisiles of her brutal husband and
open the door of the secret chamber. A capital
dramatic open the door of the secret chamber. A caplasi
dramatic trick la used lu whowing the swif ap-
proach on borseback of the wife's two brothers While she is awalting execution at her husband's
hands. This in shown in an excellent series Where the frenzled woman ts awalting tholi
approach.
RUSH.
"The Governor's Daushter" (Kalem),
This reel should score the top mark for Kalem. perlod. A radicsi clergyman falls in love with the daughter of Virglina's Governor. In his clerl
cal gurb he urges his anlt, and becomes engege cal gurb he urgen hls ault, and becomes engaged
to her. War against Enkland is in the alr. The
minister is of the Revolutlonary minister is of the Revolutlonary prity. Gowned
in a long robe. he paces slowly streets. At the dor of the chlowly through the
Governor and meents the Governor and hine daughter, Just as a party o
Revolutlonlats paspes. Hie turows ankle his Red stands revtared in the buff and blue uniform
of the Continental poldere. A perlod passes and of the Continental roldler. A perlod passes and
he la called unton to enier the pnems'n country
as a spy, He dixguises as a woman hut ly dis.
 of the Governor. Meanwhilie the thaughter house has
broken off the engacement broken off the engagement and refuses at firs
to shietier him. When the pursurers, howerer grow near. shie relents and hides him in a chest.
The Hrlitht, guldicrs arrive and demand thetr


 niminerer. aghth in hils clerlcal gart, returna to
arge sule ewsfut sult for the hand of the daughter. Trelty, a parthontarly attructlve feature bexpenely


## "The Bigamlat" (Pathe).

A highly dramatle solbjert. If one choosen to
consider higamy. nlmundunment, anul a sulctide by drownhe, drainatle. Wons prople would rather
dencrille such inclients ne gruesomely shocking.

 hinsinmil to devert her and make no protest, even





 phe turnernts, null. toge.ther with n pleture of the


 and a harrowing some phllows whth the rrowning
lncludut of the womnn's viry realistle death. one


 opun (heing litmself the sonl of purtty), he gets



## VARIETY'S OWN PICTURE REVIEWS

by all means let France see thelr dramatic repreably without them. And how about the Honorable Mr. Censor Board, which many are growing to
believe is composed of stleks only. RUSH.
"A Rod Man's Lovo" (Columbia).
Indlan pletures appear to be in great favor
with the Independents." Tbls ranks among the best With the Independents." Thls ranks among the bes
yet went from the factorles of the Minor League. yet sent from the factorles of the Minor League.
Thie betrothal of an ludlan brave to the equaw
of bls cholce in followed by the capture of a of bls chole in followed by the capture of a
wbite malden. who ands atill greater favor in the Wbite maiden. Who inds sting greater favor in the
eye of the rediklin. Iie releases her during the
night and renounces his tribe to return her to
her father a gutler. ber father, a settler. The pleture lis aupposed to
relliesent the days when Indians fought with bows
and arronis and and arrows, and in an attempt to orvertake the
fugitives the redskin employ these weapona. The fugitives the redskins employ these weapona. The
Indian takes the girl to her bome in gafety. He is glven a seat at the nettler's table and looked
upon as one of the familly. After a whlle he upon as one of the family. After a whlle he
asks for the
girl's hand in marriage. Here the asks for the giris hand in marriage. Here the
pleture is weak in acting. The charactors ahare
thelr beads too much, and the couclusion is that the producer was short on acting material at tule stage. Iloweiver, the decislon of the girl and
hare parents is plain enough, and the, redskin 1
taught bls place. Several scenes along the river are pretty, and the photography as a whole de-
server praise.

## 'The Parson's Prayor" (Bison).

## A "down by the sea" melodrama. The scenes around the lighthouse are hazy and the photography is bull. but the water weenes are splendid

 The father salls away and the villain coaxes thegiri lint hina power hy a false note. He attempts
to force her to marry him. The parson compe to force her to marry him. The parson compes.
and when she pleads. refuses to perform the cerewony, although bls iffe is threatened. In a aght lncident, not a stors, and lacks interent.
MERRY.

"The Bridegroom'a Joke"' (Vitagraph), Denlring to shake hia tormentors, the bride-
groom tells fonr of his male acqualntances he will spend the nuptial night at a certaln hotel. They engage a room next to the oue for which he fis reglatered, secure a key which unlocks the fold.
ing door. and after the ceremony come to their room and wait for the bridal pair.
long wait, become aleepy, and are have anally

"Dooley's Thankegiving" (Bison).
A fairls goot comely pleture, too much like others to be worthy. Dooley wins a turkey in a
ratlle. anil a "jak" at the same thine. Ile is the oljert of sport on hits way home. With him wife
ghing him a goor thrasing when he reachet "Her Generoun Way" (Imp.).

| Wor is found in the weaknesses In this pleture a soung w |
| :---: |
|  |  |
|  |  |
|  |  |
|  |  | limunn muture. In this pleture a soung wife

cannot resint the pleadtings of the unfortunate, nnd Is gencrous to a pulnt where slie glves away
the mouey ronxed from her lurshanil to, bny a the money conxed from her linsbanil to, bay a man's lint is at atake, then the pleture is a wo lillart, $n t$ mgatit. The blind man $1 s$ reand the and to taker hin young wife there to rep the "poor

 linnd
fatr.
awakened by a nolse next door. Stealtully unlockling the communicating door. they are greeted unon them, following, Inatruetions whlch he had
racelved from the groom carller in the das. The idea of the laugh in not a very good one, and the
film runs only falr all the way through.
"Diricible Balloons at st. Louls" (Vitagraph). Thiree of the rikar-sinaied balioona are sbown in
flight, ascending. Ralling around and coming und thu firm is better than twenty-Ave "comles:" or ning other style whilh must be "manifac
turchl" from the raw wea.
WALT.
'The Heart of a Clown'" (Edimon).
A poorly faked up ambject along a hackneyed
 leaving her bedside to give hls performances. The
 liats. a horse act and a trupes of trained doss
are introdnced, the actual performance buing given
 the expentials of mirromindings. The crowd stanils
 mplity yoor reprostuctlon of a elrens. As to the

 "Jean Valjean" (Vitagraph),
 thond The bletires story aurrounding hite demt




 'Tho Ill-Tempered minister', (Gaumont).




## 'Brought to Tormi' (Bolis)

Selig is a loag way off from a good alm in thls subject; he has chosen a most unpleasani
theme to galn a leugh and carry his potnt. Rate.
just diaguating rata, turned loose into a room
alled with women Le the litest Chicaso Idean of
fun, and the way the story workn out is no
cun
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## buy loose whe

## are eee take $t$

submit
cludin
The
band
the $w$
bers of the lofty-purposed Patents Co. are golng
a long way to keep in atep with the procenion
WALT.
"Making it Pleasant for Him'" (Bolig)
Thls in a rather falr mort of a comedy subject
without much of a yarn aseoclated with it wonian In town sends for ber country cousin to call upon her. Just before be arriven she sende
a note to ber servants that she cannot be home and requesta themants that she cannot be home. cousin. The servants bave on band a variets
of contu
cvening counng. They don theme and appear before the countryman. Thun atrangely at lired. they "beal
hlm up". and do all they can to make it exclting
Oniy a meek ago another arm aleat along much the same llnes. exceptling it was s
 giri's Priends. The sellg aimaken up by the
which endimg not at all pretty. The woman of the
houne cones home fust as the mber hielghtit: her home just as the melye la at lto grabbing ber with one hand at the nape of her
neck and the other one-half way between heel and head, he bolsta her through a windom.
i'retty sturf:

## "Soelng Things" (Melles).

A "Jag" pleture, and the bero of the event
Nepen
double. Trick photogranhy in employed to biring out the lilinition and there le much action
ail the way through. Two key holes, two clocks. olljert in the room keep the inebriate wondering. Thery are many laugh reniting and the ilm
is of the nort of comely which alwayn producee
langlin.
WALT.

## "Consul Crosses the Atlantio" (Urban-Eclipeo).

 This photogeraph was taken by (has. Urban inpermun, whilc the monkey "Consul", was on its why tif exhilift in America lant Jinly. it showe
 it is " dandy thtm for general "xhllhtion.
"Baby Swallows a Niokel" (Easanay) This is the shurt end of the Examany comemp relrase of the weok. Thu futher glvers the baly
" nlekel, and when two clildren ure alone the






 )

## NEW ACTS NEXT wEEK.

Elitial Presentation, First Appearance or Reappoarance in or Around New York.

Geo. Lashwood, Plaza.
Cook and Lorenz, Hammerstein's
Ringling, Hammerstein's.
"The Agitator," Fifth Avenue.

## Pedersen Brothers.

Flying Ringa.
7 Mins.; Full Stage.
Fifth Avenue.
When an acrobatic act digs up something new around the flying ring apparatus, even if it is something that may be easily copied, they have accomplished comething. The Pedersens have done more than this. They have turned out a couple of brand new tricks; tricks that they may feel pretty certain will not be pirated for some time to come at leant. The beat of these tricks and all of the work outside of the rings are turned off by the comedian, who works in chalked clown face. He takes a short run, catching one of the side bars with his feet, one foot on the outaide, the other hooked by the toes, swinging around the bar in a horisontal position to the ground. There are several other tricks almost as good. All of his work is performed in a recklese, don't-care manner, in itself supplying the comedy. It would seem from the way he takes thinge that he will land on his head any minute. He does no falls. The straight end is a good, clean worker. He runs through the usual routine work in snappy manner and his style is the anished product. The Pedersen Brotaere were moved from opening the show to closing after the first performance. Wednesday night in that position they took at least five bows, rather a remarkable feat in itself for an acrobatic act. The Pederson Brothers will do a mile.

Dask.
mile. Capretta with Chefala Co.
"The Garden of Myatery" (Magical).
14 Mins.; Full Stage (Special Spectacular Set).
Third Avenue.
Although there is nothing sensational in the material of the act it is handsomely dressed and gorgeously set. Three persons are concerned, man operator, woman operator and man assistant. To the initiated their set illusions are rather transparent, but undoubtedly amazed the Third Avenue audience. The stage is set to represent a mythical garden with the drops and wings fairly sparkling with tinsel. The man is nicely attired in brightly-colored knickerbockers, frilled shirt front and jacket. The woman makes three changes, appearing once from a cabinet and coming forward with an imitation of Eva Tanguay, costume and all. From time to time she handles a few simple mechanical tricks, none done with any great skill, but looks well and has a pretty figure, attractively set off by tigats. That is sufficient. The assistant does no comedy, being but a uniformed attendant who handles the business of moving paraphernalia. The act should make a first class feature for the small time and a good earlier number for the better class of "pop" vaudeville.

Rush.

## NEW AGTS OF THE WEEK

Garden City Trio. Comedy, Talk and Songs.

## 16 Mins.; One.

"The Empire Show."
The three boys of the Garden City Trio are also principals in "The Empire Show," Harry O'Neal playing an excellent "straight" during the performance, also an ordinary Hebrew in the opening of the show. Frank Walmsley has a character role. In their olio act, these three young men, who make up the Garden City Trio (a western act), talk, sing and make comedy, the comedian being Walmsley, in a first-class comedy makeup, something different from that shown hereabouts, and a voice the exact duplicate of Sam Curtis'. When the Trio sing they do well, but don't sing enough. This is probably because they close with a new idea, and one they are entitled to credit for. In a burlesque boxing match where but few blows are struck, a medley is carried through the "bit," each song excerpt having its direct bearing upon the situation. This is so good the boxing should be made more realistic, with as much comedy as it can stand. In the dressing the 0 Neal brothers are wrong. Their hybrid firemen suits with knickerbocker trousers do not show up well. It throws them out of balance, as it were. Swagger clothes would be better. Both the O'Neals have pleasant voices. They should go right into the singing, cutting down the talk (especially taking out Nat Wills' "blast") and working up finale. This trio seem progressive, have appearance, were the hit of the olio with "The Empire Show" and with a little attention-perhaps also some direction-ought to be in line for any program where a comedy singing three would be welcomed. In working out new lines of comedy it might be borne in mind that Walmsley can secure a great deal more fun out of his makeup and natural inclinations than be is doing now. Just as they are the Garden City Trio is a good act.

Sime.

## Rose and Ellis.

"Jumping Jacks" (Barrel Jumping). ro Mins.; Full Stage.

## "The Empire Show."

The oddest point to the act of Rose and Ellis is that "Rose," the clown, is a woman. The liard work the couple do has them panting, but for an act of this nature, necessarily slow. through the changing about of barrels and tables, they work remarkably fast. The man is a great leaper or "barrel jumper," as it is called. A couple of his tricks are astonishing. At the Eighth Avenue, where the audience understood the work thoroughly, they received a big reception. Since the girl is unable to secure a great deal of comedy, and that being a necessary requisite, the man might adopt a comedy makeup which would afford more opportunity for fun. And also since in acts of this sort, an audience will always take more quickly to the spectacular though technically not so difficult, showy jumping only should be employed. Rose and Ellis have one of the best barrel jumping turns to date, and should go in for the comedy to bring them money and position.

Sime.

Nellie V. Nichols.
Songe and Imitations.
19 Mins.; One.
Fifth Avenue.
"Imitations" don't mean that Nellie V. Nichols takes them seriously. She wisely names them "burlesque imitations," letting herself out thereby in several different ways. It releases her from comparisons and also from the charge of "using some one else's stuff." Miss Nichols sends the travesties over in nice shape. Having a very good singing voice and appearance, a pleasing personality does the rest. She sang two songs before the imitations. While the two were a help, they were not a necessity. As an opener she sang "The Wild Cherry Rag," securing a great deal out of a very diffcult and abused number. Following this she sang a song much on the order of Nora Bayes' "In Grandma's Days," if it wasn't the same number, at least in the lyrics. This brought Miss Nichols into her imitations in sweeping style and they put her through to a big hit. Lean and Holbrook's "Mrs. Casey" was a big winner for her, as was also the Joe Welch "bit," both done exceedingly well. Insistent applanse after the imitations brought out "Mr. Snyder" from either "Miss Hook of Holland" or "The Girls of Gottenberg." At any rate it has been done in vaudeville many times but no one has put it over before as effectively. Miss Nichols was a big hit at the Fifth Avenue and she will be in other places, although not likely to be placed as prominently in larger bills. She was on "No. 5" and ran second to none.

Dash.

## Thalero's Novelty Circus.

Animal Act.
Hippodrome.
Four ponies, a donkey and several dogs did not save Thalero's Novelty Circus, making its first American appearance on Monday afternoon at the Hippodrome, from being a very ordinary animal actuntil the finish. The finish started something. The dogs rode the ponies, standing and leaping on pads. A dog first did somersaults on one pony while the little horse was trotting about the ring. Following this a dog each on two ponies, also in motion, did a "double riding act," one of the dogs throwing himself in a somersault from one pad to the other, while the companion on the rear horse jumped ahead on the leader. For the finale four dogs, one at a time, leaped on a large pony galloping bareback around the ring. They all held the position, the first one on the pony's back clinging there some time. The finish was very striking, caught a large wave of applause and pulled the act out of a slough of despond. A woman works the animals, attired nicely in a soubret costume. She is accompanied in the ring by a man in hunting garb. The unusual work by the dogs would make this a desirable act for vaudeville, though the earlier portion needs to be filled out with something more attractive than is now shown.

Sime.

Olive Vail joined "The Kissing Girl" at the Cort, Chicago, Thursday night.

The Lorch Family (io).
"Risley" Act.
Hippodrome.
Though two ponies and a small mule are employed in the acrobatio number presented by the Lorch Family, foreigners, the animals are not made use of for any fetching newness in the general routine of "Risley acts," made familiar here by the countless high grade troups of acrobats playing in vaudeville during the past two years. The "Risley" work performed by the Lorches, with a couple of exceptions to be noted further down, is not out of the path followers of acrobats knov. In the Family are two girls, a few youngsters, and three men, who are the understanders or bearers. One is a fast thrower, apparently so quick with his feet his two companions seem slow by comparison. One of the women also is a pedal juggler, and takes a share in the work, lightened for her benefit whenever doing so. The youngest boy takes the burden of the flyer's job. Perhaps the best "Risley" trick ever shown, and at least the best one 1 have ever scen, is when the fast tinower mentioned holds up on the soles of his feet seven of the other members of the Family, at the same time holding the eighth up. right in his hands. A pyramid five high was formed, the same as Arabs make, ex cepting the understander in all Arab for mation is on his feet instead of lying on his back. It is a wonderful exhibition of developed biceps, legs or whichever part of the lower limbs are called upon to bear the strength of a "Risley" worker. Another new trick is the throwing of duos and trios onto another bearer's feet, the first youngster catching the other or two in his lap while remaining there. The ponies and mule were placed between the cradles, with the throwers casting the young people over the animals' backs. It uas not as showy as intended, nor effective. This would not strike anyone as well as the single and double somersault or some of the foot-to-foot catches. The dressing is blue, quite pretty, and all of the Family have nice appearance in the costumes. It is probable that on the large Hip stage, where the act appeared alone, some of the spectacular effect, especially the finish., was lost through the vastness, und would help the act in a theatre.

Sime.

## Billy Pryor.

Banjoist.
14 Mins.: One.
Lincoln Square.
Billy Pryor, formerly of the Pryor Bros., is now doing a "single," mak) his metropolitan debut under another name at the Lincoln Square this week. He has a varied specialty and a highly satisfactory appearance, both of which win him the regard and approval of the audience. He opens with a singing parody on "My Dream of the U. S. A.," not a very good start since he dresses and works entirely "straight." Later he takes up the banjo, playing both straight selections and afterwards showing imitations and character impersonations. For a simple turn he does extremely well. It might be an improvement for him to abandon the straight performance, using the mouth organ and banjo, leaving only the imitation of the music at a country dance. He is bound to get along on the small time, anyway.

Rush.

Edmund Stanley and Co. (2).
"The Garden of Song" (Operatic). ${ }^{17}$ Mina.; Full Stage; Close in "One." Colonial.
If vaudeville wants grand opera then Edmund Stanley has something in "The liarden of Song" that covers the mark. One-half of the Colonial audience Monday night sat in rapt attention while the little operette ran its course and appreciated to the utmost the really high class vocal ef. forts of Mr. Stanley and his company, while the other half (an exaggerated percentage perhaps) paid little attention. Now and again the giggle of some girl with a head that was never meant for allything but a puff holder was aggresively audible. As to the merits of the offering not enough can be said. Mr. Stanley has provided a pretty Oriental garden set; the singing is woven in with the addition of a light story, which adds to the interest, and the whole is admirably worked out. Hortense Marzarett and Othelia De Moss both have voices of a calibre that are only too seldom heard in the varieties. Each received hearty endorsement after the solos, but-naturally-not finishing with a note three yards above high C they were not a "riot." That "high C" thing makes the Flag look silly for a kind applause special in vaudeville. Mr. Stanley is also endowed with a voice of quality which he does not hurl at the audience. The act suffered through being on the same bill and following the Dazie pantomime, even with an intermission between. The closing in "one" is also inadvisable. It is probably being done as a convenience this week. It should not be, for it takes away the atmosphere which. the players have striven for previously. In theatres where something good in vocal culture is liked (and this geans something better than the hundred and one "grand opera" combinations gaining their applanse because of the selections) the act will do beautifully. In a house where any one with a high forehead is barrefi, it will have tronble.

Dash.
Miss Ray Thompson.
Equestrienne.
Hippodrome.
The novelty of Miss Thompson's single riding act is that her black mare does the "high school" work without a bridle, the wher directing the horse only with touches if a whip. It is a way from all other "high chool" arts seen through this, and is unquestionably a very taking novelty. Without the bridle also Miss Thompson causes the horse to stand erect twice. The serond time she is in the saddle, leaning far down touching the horse's back, holding lierself by one knee over the pominel. Miss Thompson is a graceful rider, and scored solidly, opening the circus division of the Hippodrome show. Dressed in red she looked well against the black coat of the animal. It might be wished that the horse equaled the appearance of its mis-tress-but where a woman can train a steed to high school unbridled, she probably prefers the one that will do it without considering looks too far, although Miss Thompson's horse is by no means ugly.

Sime.

Manuel Romaine and Co. (2). "Before and After the Ball." One and Four (Interior). Yorkville.

Manuel Ronain has been singing ballads long enough to know how to make the most of a song; and his singing is the most substantial part of this very fair act. A pretty girl, well dressed and a good dancer, adds an embellishment to the proposition. The services of a good harp player are called into requisition to accompany Romaine's singing, and as it gets away from the routine piano playing for a while, the harpist's work is appreciated. The act opens with Romaine and the girl evidently bound for a ball. They are both masked and in fancy costumes. The girl does her best work alone before the drop, singing and dancing cleverly. The drop is raised to an interior, Romaine coming home with the harpist in tow. The act ends with the girl in the picture under the spot light. The harpist plays off stage after finishing with his solo work. Walt.

## Three Ploetz-Larellas.

## Equilibrists and Contortionists.

Hippodrome.
A trio of female contortionists, each performing the same tricks simultaneously, are the Ploetz-Larellas, sinowing Monday for the first time in this country. A pretty finish, one of the girls walking out on her hands, drawing a light carriage in which another is standing in the same position, while the third, also "upside down," walks behind, is the best thing in the turn. The contortions are the average and familiar. Three instead of one performing them gives the act no special value. The girls are well costumed, and hold their own for looks.

Sime.

## Houstan and Kirby.

Song and Dance.
15 Mins.; One.
Grand Street.
A neatly dressed and well appearing couple like this who have the necessary adjunct of ability to dance excellently and sing well should have no tronble in passing wherever properly placed. The man is a particularly neat soft-shoe dancer. and the woman more than holds her own in that line also. While their voices are not over strong. they blend harmoniously. The act is much above the average in its class.

Walt.

## Hugo and Henrietta.

## Heavy Juggling.

18 Mins.; Four (Special Set).
Grand Street.
The act works in a set meant to recall the Coliseum at Rome. Hugo is a man of fine appearance, great strength, grace and agility. Henrietta assists him in moving the objects around and in gencrally ornamenting the act. Hugo has gone after some of Paul Conchas' best tricks and dops them well. He juggles cannon balls deftly, balances heavy metal objects upon his chin, and also balances in the same manner a Roman chariot, finishing by catching upon the back of his neck a number of cannon balls which are sent into the air by a sort of catapult as in the manner of Conchas.

Walt.

Coccia and Amato and Co. (3). "The 'Apache' Dance."
Irwin's "Big Show."
Coming into New York for the first time this week with their "Apache" dance, Aurelio Ooccia and Minnie Amato bear out the previous reports which have reached New York from the west, where this act was first produced. "The Apache" as presented by Coccia and Amato equals, if it does not excel, any "Apache" shown. To some it will be preferred to any because Miss Amato is more the woman of the streets in appearance that an American recognizes. She is of the blonde type, and carries a sneering leer throughout the action, much as one expects from the grade of woman this particular dance is supposed to depict. Sadie Herrow is the other woman, and also has the looks which would cause an "Apache" to fight for her. The story follows the usual trend, with slight alterations. The low "atmosphere" of the well set "cafe" usually brought about by the women loungers smoking cigarettes is absent. Besides their own company Coccia and Amato have the assistance of several of the show's chorus girls. The young women from the ranks do not assist materially. Though having nothing to do but pay sober attention, they do not do this well. In the dance Coccia makes a hit and brings laughter at the same time by a trick he has of suddenly grabbing Miss Amato beside the temples as they commence to dance. It is repeated several times. The dancing is well executed, the first part concluding by Coccia violently throwing the girl to the floor, she making an excellent "fall." Jules Le Barbe is chief aid. He is of the pantomimic school and valuable to the piece. Robert Francklin is another of the company. It w'as only two or three weeks ago that the Murray Hill had an "Apache" in a show then playing there. It has been almost done to death on the burlesque wheels in one form or another. Still "The Apache" of Coccia and Amato's was the enjoyable feature of "The Big Show" and scored accórdingly. Sime.

## The Five Peres.

## "Ladder Act."

Hippodrome.
The Five Peres are European young women, all of them. A sixth in the troupe is a man. dressed in the same style of garb. He does a "walk" on a long single pole, a little different from a "perch." This struck the Hippodrome audicuce as both novel and humorons. Three of the young women work ladders, a couple carrying the two younger misses. Aside from the sex, the act has nothing new in ladder balancing to show.

Sime.

## Harper, Smith and Co. (Colored).

Songs and Dances.

## 15 Mins.; Four.

This is a comparatively recent combina. tion of colored peoplr, Billy Harper, Chris Smith and a good-looking mulatto girl who comes in toward the finish and lifts the act considerably. They use a piano, sing several songs and have some comedy talk among the trio which gets over nicely. While not particularly out of the ordinary, the act passes well in its class.

Walt.

Seymour Hicks and Co. (8). "The Hampton Club" (Dramatic). Coliseum, London.

Seymour Hicks presented a blood curdler at the Coliseum when he produced this dramatization in sketch form, of a Robert Louis Stevenson story. Those who understood the piece were afraid to watch it; those who did not laughed because Hicks was in it, thinking anything he was associated with must be funny. It certainly had the Coliseum audience for the major portion scared. People were leaving the theater from the commencement to the ending. The plot concerns a young journalist, Herbert Forbes (Seymour Hicks). He is in Paris and has heard of The Hampton Club. The tale told of a suicide pact among its members. Forbes decides to gain admittance, but learns that may be had only by membership. Meeting a member, Hicke is introduced to the President (William Lugg). The President objects to Forbes, but the newspaper man threatens an exposure, and is accepted on condition that he write a letter he has committed suicide. This letter (signed by all joining) is written by Forbes. After the newly elected is congratulated, the President states that once monthly a quiet game of cards is indulged in. The player who "wins" must live up to the club's rules, committing suicide. The self-destructor to determined by the one holding the Ace of Spades, among the cards which may only be dealt by the President. There is to be a game this very night. Nine cards are taken from the deck. The President deals as the members sit around a table. Forbeo at the right of the presiding officer is the one to receive the last card. The scene is ezciting as well could be. The sixth man troubled with heart failure, upon discovering he has not the Ace, drops dead from the shock. But two are left. They remonstrate with the President that one member having died the game should stop. He refuses to listen. Forbes draws the ace The newspaper man must die. An appeal to the Prosident, saying he had joined for a "atory" is fruitless. To convince the journalist he must either destroy himself or le killeal. the lressident informs him that death will now come to him, and to expect it monientarily. The President leaves and the doors are locked from the outside. The lonse is darkened for a few seconds. a supposed lapse of five hours. The following scene is the same, but Forbes has gome insane by the constant fear of death. Taking a revolver from the table, he shonts himself, the other members returning to find him dead. The piece is weird, if that expresses it. Nothing more so has been produced on any stage. Mr. Hicks proves himself a truly wonderful actor, his change from the expectant young journalist to the man on the brink of eternity being a marvellous one. Mr. Lugg carried his role most creditably.

At Findlay, 0 ., the country treasurer asked the courts on last Friday to order the sale of the Marvin Theatre for back taxes due. Twice before the house hao been offered without any buyers appearing.

## Makarenka Troupe.

Songs and Dances.
${ }^{11}$ Mins.; Full Stage.
Colonial.
The Makarenka Troupe go the general run of Russian organizations a point or two better, combining the snappy Russian dances with several excellent singing voices. Four men and four women make up the outfit. The leader is an attractive woman of the Russian type who has a pleasing voice which she liandles with care. The woman appears at the finish in pantalets and does a dance or two for which she will never receive a blue ribbon. The troupe has a fine looking man who, in his bespangled raiment, surely makes the portraits of the Oriental princes pale in comparison. He handles a good singing voice nicely, doing particularly well with an English ballad. The finish brings out the dancing, and the women, including the leader, help out one of the men who reels off the fastest kind of bent-knee dancing and does a few excellent spins. The other men simply stand around and get into the picture now and again. The Makarenkas with their highly colored and glittering costumes will make some of these Jap troupes raise the price on their back drops a few thousand dollars. Clos. ing the show the act did very well Mon. day night.

Dash.

## Juggling Consula.

## 15 Mina, Full Stage.

Third Avenue.
Clubs and hoops, all prettily colored, are used in the routine of feats, all well done except for a slight awkwardness on the part of a young girl, who, however, is pretty. A brighter style of dressing might serve her better than the ankle-length ingenue frock of Quaker gray. The man handles both his clubs and noops smoothly. The pair has adapted Harry Kraton's "schoolhouse" trick, using a cloth screen six feet high in place of the miniature achoolhouse. The familiar series of "loop-the-loop" throws form the finish. The act is well equipped in apparatus.

Rush.
Barto and McCue. "The Modern Hercules" (Strong Act). 9 Mins.; Three (Draped In).

## "The Empire Show."

Barto and McCue dress much like Laveen and Cross and the Belleclaire Brothers, working also similarly to each tearn. 'They have two or three of their own tricks, a couple, corkers in their way, and throughout give a first-class exhibition of strength, agility and some acrobatics. The lighter man becomes the understander in two or three hard feats. The heavier one is built like a compact mountain of flesh in a small compass. Not the least feature of the act is the incidental music, catchy and helping along the work very much. In the olio, where they are. Barto and McCue becomes a feature. What they are short of is one sensational trick to finish with. Sime.
"A Night in the Police Station," played in vaudeville by Jon Maxwell and Co., will be rewritten into a three-act play, called "The Police Lieutenant." in which he will star, says Mr. Maxwell.

Ed. Jordan and Co. (2).
"Katz's Night Out" (Farce).
${ }^{27}$ Mins.; Full Stage (Parlor).
Lincoln Square.
For the purposes of easily entertained audiences "Katz's Night Out" may do, but the offering will never climb very high. It is one of those rough, frenzied farces, founded upon probably the oldest comedy idea known to the art of playwriting. Katz (Mr. Morton) comes home "soused." and Mrs. Katz upbraids rim for his loose habits, the comedy arising from Katz's comic replies to his wife's curtain lecture. A familiar type of French maid (wearing skirts above her knees, always done in well-regulated farces) is an added complication. She sympathizes with Katz and communicates to him her desire to go upon the stage. After picking the souse's pockets she disappears, returning a few minutes later in a different costume to give Katz a sample of her skill in dancing. Mrs. K. enters at this interesting moment and the close of the proceedings is a general hair-pulling match and general "rough-house" all over the stage, a fit climax to the comedy that has gone before. The people worked extremely hard and such as their points were, sent them over adequately. The less discriminating the audience the better the sketch will do.

Rush.

## Thomas and Ryan.

Song and Dance.
15 Mine.; One.

## Grand Street.

These two young men have formulated a good routine of hard-shoe dancing. They open in red suits and change to gray street clothes later. The contrast is striking and shows a commendable effort to pay some attention to dress. One of the boys gives dancing imitations of several different walks, meanwhile changing hats to impersonate the different types. It is well worked out. A long drill at hard-shoe dancing closes the act with a rush.

Walt.

## OUT OF TOWN

Vera Barrett and Co. (i).
"Who's Who?" (Comedy).
16 Mins.; One (Special Drop).
Bush Temple, Chicago.
This is the first big city showing of an act, the merit of which lies in Miss Barrett's excellent work as a doll. The offering can hardly be dignified by the title of sketch for the "plot" is forgotten. An actress in hard luck receives a letter from her mother stating a $\$ .50$ bill is pinned in the clothes of a doll. Finding this money and having the doll in her hands she imitates a little girl very nicely. She exits and a member of the same company who has trucked a piece of baggage on the stage at the opening of the act does some whistling; too much for the plot to be remembered. At length he opens the box and finds it contains a lifesized doll. Comedy follows which, if done with a "straight" man in evening clothes, would add strength to the act. When it is disclosed the doll is Miss Barrett, the art is over, though the story started has not been completed. She sings and the company whistles for a finish, marring the cutertaining quality of the offering.

On the smaller time the act will be acceptable now; it was well liked at the Bush Temple. Miss Barrett's work is clever enough for any house if aptly introduced.

Merry.
Hopkins and Axtell.
Singing, Talk and Dancing.
"Trolley Troublea."
16 Mins.; One.
Haymarket, Chicago.
Mr. Hopkins comes out in evening dress and sings a "Broadway" song. Upon reaching the chorus Miss Axtell joins him dressed as a "kid." Both have appearance, which at once awakens interest in the better class of houses. For a second number she enters, reading a letter from "Heinie," an excuse for him in "Dutch" makeup, widely different from the general run. She again joins him in the chorus and he follows with a "spooch." Hopkins' "Dutchman" is not along conventional lines, and judged from the general, is ordinary. The third song is one of the "street car" kind, and when it comes to the chorus a street car travesty is presented which leads to the conclusion that this team will be heard from in the future. Their "street car" matter is clear away from all others and might be styled an improvement on the usual run of trolley fun. The work of this team at present - makes a most satisfactory offering and the indications are that they will be doing still better work, as they are comparatively new to vaudeville. Merry.

## May De Sousa.

Songs.
II Mins.; Full Stage.

## Majestic, Chicago.

The American re-appearance of May De Sousa occurs after five years abroad. It was fitting that she should appear at the Majestic, as her first appearance on the stage was at the Chicago Opera House, another Kohl \& Castle theatre, about a decade ago, when she sang "The Midnight of Love." Her accompanist was seated at a-piano on the Majestic stage in a drawing room set with a "centre door" where Miss De Sousa entered. Several steps led to the floor. Her first song was "Michaelmas" from "Carmen," which displayed her beautiful voice. The second, "Always Do as People Say You Should," was rendrred without leaving the stage. A velvet ( ilrtain was lowered after the second number and she sang her third song in "one" with orchestra accompaniment. It was "The Sweetest Story Ever Told." Local pride contributed to her great success (she is a Chicago girl), but Miss De Sousa is quite clever enough to make good on her own account any place. Merry.

## Errac.

Violinist.
12 Mins.; One.
Majestic, Chicago (Week Nov. 22).
Errac. "the wandering fildler," has an offrring, interesting not only on account of the ability of the artist, but owing to his peculiar mannerisms. He wanders on the stage as though walking along the street and although he plays several numbers, never gives sign that he realizes there is an audienes "out front." He is a better musician than the majority of violinists, and his offoring is artistic and entertsining.

Merry.

Josephine Joy.

## Singing.

15 Mins.; One (Special Drop).
Colonial, Norfolk, Va.
One of the hits of the bill at the Col onial this week was Josephine Joy. She enters through a drop in "one," representing a wine cellar, singing a "stein" song and changes to represent Fritzi Scheff, whom she understudied for two seasons. She changes next for "Coming Through the Rye," making her entrance through a fuge rye bottle in the drop. A medley of operatic and semi-classical songs makes the finish. Miss Joy dresses with the utmost taste and seems to have acquired the art of letting personality extend over the footlights. She should make good in important theatres.
S. K. Hiller.

## Nevins and Arnole.

"Little Miss Manicure" (Talk and Songs). 15 Mins.; One.
Young's Pier, Atlantic City.
With a manicure table and two chairs for a setting, Miss Arnold enters singing a "manicure" song. At the table she be gins work on a customer's hands ( Mr Nevins). During the operation there is bright patter. After a flirtation Nevins sings "Carrie." The last five minutes is taken up with a "scare-crow," Miss Arnold cleverly doing the "dummy." The act is a very neat. one and was greatly appreciated here.
I. B. Pulaski.

## Bills NEXT WEEK.

 NEW YORK.

# W. L. MAIN WANTS COLE SHOW VISITED CORRY TRYING TO BUY 

His Money Is Up Awaiting the Decision of the Estate of Martin Downs.

There are rosy prospects that Walter $\mathbf{L}$. Main will again become an active factor in circus business. It has been known that for some time he has wanted to re-enter the game again and now comes a story from Corry, Pa., where the Cole show is wintering, that he is pretty close to buying that outfit.
It is known that when Main left Corry for a trip to New York last Tuesday he left bebind an agent with pretty close to $\$ 100,000$ in Government bonds to cinch the deal if the estate of Martin W. Downs came to his terms during his absence. With Main to New York came a representative of the Cole show which makes it all the more probable that the deal is pretty close to consummation. The Geneva showman, if he "comes back," will do so on a larger scale than he ever has operated before, and there is no doubt but that he will be a prominent factor in next season's festivities if his present plans go through satisfactorily.
The Walter 1 . Main name is strong in the middle west and south particularly and it is in that section where the shows of those owners who are opposed to the Ringling Bros. will operate most extensively next season.
The Martin lowns estate is valued at \$1(0).448. of which $\$ 37,000$ is on deposit in Toronto banks. Main has made an offer for the property, which, according to all reports, Martin Down's son is satistiod to accept.
Ont of the estate the widow recoives *1.3.(MK) and the rest, exerpting a few obligations and beguests. gues to the som. James Downs.
It is penerally acerpted in New York that Main will acipuire the proprety. omly a few details remaining to lue completad betore the transfor is artally areomplished.
(ireva people recall then Main was married in Pittshurg to a very rich bride last Jmen and shortly after that arent he lar. gan preparations to retmen to the circins mold having had a mopenemtative visit the Cole show and give it a thomgh lowkine or daring the smmun. 9.
Main has in winter ghatrow in dioneva enough eirens propert! to outhit a twentscar show. and with the cold show proporty added lac rombld pint a forty ar equipment on the mad meat pring with.
 active for two or threr arancons. Math hat retained the principal part of his original



## ENGAGED FOR CUBAN CIRCUS.

William Melrose and Miss Meers (Mrs. forowe brown) have formed a mew riding act and will be purt of Pubillones Circus ii) Cuba the coming winter. Ceorge Brown I mains in the states plasing vamberille time. Othere who will join the circus are Tole Siegrist and his troupe of aerialists.

## FLOCKING SOUTH.

Dolph Pacheco is on his way south from New Orleans, from which city he sailed with a circus. The outfit carries a 100 foot roundtop and two 50 -foot centerpieces. The show is made up of a number of acts with the Barnum-Bailey Circus. It was taken into the same South American territory by Pacheco in partnership with Deltorelli last year. The latter is not interested in the present enterprise. The circus will be on the road all winter

## DISSOLVES LONG PARTNERSHIP.

After a partnership lasting twenty-two years Horton and Linder, acrobats with the Ringling show the season just passed, have separated. Charles Lindner retires from the profession to take up a commercial occupation in England. Walter Horton sailed for England this week. He will take a new partner. The act has been reengaged for the Ringling show.

## RINGLINGS BACK FROM EUROPE.

John Ringling and wife and Alf T. Ring ling and son arrived in New York on Tuesday after a six weeks' automobile tour of Europe. They went to Bridgeport, Wednesday, where Otto Ringling is in act ive charge of the Barnum \& Bailey winter quarters.
While abroad the Ringlings engaged several novelties for their three circuses, but the list could not be obtained owing to the immediate departure from towr of both the brothers.

## PARKER SHOWS IN SPOKANE.

A dispatch from Spokane intimates that the huge canvas tent which covered the big apple show recently closed here may be purchased for shipment to Australia for use by The Australian Amusement Co., which operates a big circus.
II. S. Tyler, of the Cireat Parker Shows, is interested in the antipodean enterprise. lle made the advances for the purchase of the top. Mr. Tyler is here with the larker show in winter quarters.

## LUKENS BUYS ANIMAL SHOW.

Reading, Pa, Dec. 2.
Harry buken lans purchased the animal show of Gascow's, now wint rring in Mrmphis. Trem. The aggregation will be tramsfurred to Mr. Lukens winter quarters in this city. Fifty-six animals are in the collection.
With nine animal acts mow traveling and Mr. Lukens' latest purchase he has more trained wild animals in his proseses. sion than any one man in America.

Billy ("Suls") Gillatte, formerly with the barmm \& bailey Show, who last season ran the privilege car for a few montlis with " 101 Ranch Wild West," is now employed at Madison Square Garden, New York.

## LEAVES RING FOR STAGE.

St. Louis, Dec. 2.
Irene James, daughter of Frank James, the one-time Missouri train bandit, will forsake the spangles of a circus rider for the limelight of the stage, the Post Dispatch says.
For two seasons Miss James has been one of the star equestriennes of the Ringling Brothers' circus. She is about to become a member of the Imperial Theatre Stock Company.
Irene is well known here, where she was Mrs. William P. Dyer, of Ferguson, St. Louis county, and she used to "break" fractious horses. She secured divorce in East St. Louis and given her maiden name last January.

Charles E. Corey, general manager of the Hagenback-Wallace Shows, will be married in Lafayette, Ind., Dec. 9, leaving at once for Europe to secure attractions for next season with the circus.

Max Dillae and Geo. Searcy have signed with the Forepaugh-Sells Show for next scason.

There is a report that Charley Thompson, last season adjuster and assistant nanager with the Buffalo and Pawnee Bill Shows, will be with the ForepaughSells Shows in a similar capacity next season.

Joseph Mayer left this week for Billy Muldoon's physical culture resort, north of the Harlem River, for a fortnight of rest. He is suffering from a nervous breakdown.
E. H. Wood has retired from the circus business and settled down to mercantile pursuits in New York. His last circus engagement was as manager of Buffalo Bill's No. 3 car, last summer.

Roy Gill, who was treasurer of " 101 Ranch Wild West" this season, has gone to St. Paul, Minn., to be treasurer of the Shubert's new Lyric, opening about Dec. 1.

## bABOON ATTACES MAN.

Portland, Ore., Dec. 2.
Frederick Wilson, an animal trainer from Brazil, Ind., had to flght for his life here last Saturday when a pink-tail baboon in the animal show Wilson is traveling with attacked the trainer while in its cage.
The fight lasted for thirty minutes. The ${ }^{\circ}$ baboon had Wilson by the throat, but the trainer bested the beast while standing. When he fell exhausted, the animal viciously attacked him. Monkeys in the cage shrieked, and this attracted the attention of employees who rescued Wilson. He is in a precarious condition.

James H. Gray, formerly part owner of the Sells-Gray Shows, is now serving the liast months of a two years' term as mayor of Santa Rosa, Cal. He has been negotiating with a view to returning to circus life if the right opportunity affords.

The Selle-Floto Show has placed an order with a New York animal dealer for a giraffe and a hippopotamus, which io taken as an indication that its menagerie will be further enlarged for next seacon.
"Punch" Wheeler was called to his home i:1 Evansville, Ind., last week to attend the funeral of his brother; going thence south for the winter.

George Heckman, who was manager of the Sells-Floto No. 1 Car, has been engaged by the John Robinson Show as prees agent for next season.

Geo. H. Degnon, excursion agent for the Buffalo and Pawnee Bill Shows, has gone to Chicago to spend the winter, departing from his usual custom of staying at his lome in Newark, N. J.

Fred M. Hall, press representative with the Buffalo and Pawnee Bill Shows, hae returned to his regular winter work with the New York Press as special writer.

## RELEASED !

Jribes beraril in New York thin week, with prohable dates when firnt told.

Will you be true when I'm gone? Yes, but don't be gone long. (I'astor's, 1005.)
Don't you wish yout could dance? Yes, don't yon! (Gould and Suratt, 1907.)
Would you call for your Ma and l'a if 1 wore to kis: y.un? Why is it necegsary to kiss the whole family? (IIoward and IBarrison, 1!MN.)

A "two act" mixed up over a query. The finale: Ifow did your rome to ank such

"What is the size of your lint? ( $\mathrm{j} / \mathrm{k}$. "!)-10-11," says the other fellow. (Other fellous did the same tuo or three gencrations back.)

It must be hard to lose a wife. IIard: It's almost impossible. (l'opular in '92.)
If a girl is five yoars old and a man thirty-five yenis old, the man is seven times as old as the girl, isn't he? (Yes.) In five yenrs tho girl is ten and the man forty. Then the man is four times as old, isn't he? (Yes.) In tive more years the girl is fifteen and the man forty-five. Then he is only three times as old, isn't he? (Yes.) How long will it be before the girl catches up? (f'irat condundrum given children at the installation of the Normal Sichool system in America, 178!.)

Archie was told that twins had arrived in the family, and replled, "My mother slways gets a bargain." (splury (irant, lowt.)
"The doctor says I must take this bottle of inedicine two days running and then skip : das." (Jong ago.)

## THE EMPIRE SHOW.

This Tom McRae is a handy little fellow to have around a show, and particularly one not strong, as "The Empire Show." Jesse D. Burns has put on a new first part, "A Night in a Rathskellar." He is using the burlesque McRae had last season on the Eastern Wheel. It is called "The Two Pikers." McRae is one, and the whole burlesque for that matter. His "hare-lipped" performance brings a laugh a minute. He has good methods and handles dialog effectively.
'"The Rathskellar" skit is a good idea, taken from the Mike Simon act which appeared for a few weeks in vaudeville a couple of yeare ago. While the idea is good, it doesn't seem to have been handled right, for the greater part. If Mr. Burns will proceed in this sketch as though the eating and drinking place below the street (where the piano is for the purpose of making music) was for visitors to have come fun, "The Rathskellar" should devalop into a big entertaining opening.
As it is now, the piano does not go into action until near the finish, and only then does "The Rathsiellar" secure the "atmosphere" neceasary to it.
MaRee is the "tough waiter." There is a Salvation girl (Lillian Washburn) and cufficient characters, but they are not made to blend or stand out excepting MaRe.
There's no getting away from the fact that when but one of ten "numbers" receive an encore, something is wrong someWhere. "Good Luck, Mary," sung by Cora White in tights to Luella Temple (as the girl) received a light round af applause, enough, at any rate, for the orchestra leader.

This young Miss Temple is a nice, pretty girl, with red cheeks, normally it is imagined, though Luella takes no chances, and smears herself with rouge. She has a great pair of eyes, but without much understanding of how to use them, and Luella doesn't believe in silk stockings or tights. When a young woman must wear one pair of tights all through the show, as Luella does, she might at least have them of silk. This is the poorest kind of dressing for a girl. Probably no one in the house overlooked that pink pair of fleshings when Miss Temple appeared in the burlesque singing "Jungle Moon" still wearing them. Excepting a couple of fairly good looking costuming schemes, the dressing is quite ordinary throughout the show.
Something seems to have gone wrong with the numbers. In "I've Lost My Gal" one-half the chorus appearing had hunting costumes on. There was no earthly connection between the dressing and the song. It happened in a couple of other songs, indicating numbers had been changed about or replaced. During the show the scheme of bringing on half the girls to back up the song leaders was followed often.
There was a bit of careless dressing as well. In "When the Tide Comes In" the girl who led it was shy of a belt. Evien though her suit was not made for one, it looked that way. Some one of the principals did a half-hearted "cooch," and there was an "Oriental" affair called "Pearl of the Harem." It's almost too bad that chorus girls for sixteen, eighteen
or twenty a week must be called upon to indulge in a near "cooch." There are some chorus girls in this bunch of seventeen, more or less, who can likely recollect more about burlesque than is recorded in history. A few will pass for looks. One is a really good looker, but none of the women have voices, proven almost disas. trously when McRae in his song "Won't Go Home Until Morning" makes each of the choristers sing a verse. Their voices are so weak or worse that McRae should frame this up for nothing but comedy.
In "The Two Pikers" McRae gets in his funny work and a quartet there is a big scream. McRae makes it so funny anybody must laugh. Miss White sings "Billiken Man" in this, but "I'd like to Live in the Moon," programed for James O'Neal (of the Garden City Trio, New Acts) was not sung. Since the Garden City Trio, with its three men, holds all the good voices of the organization, it would seem policy for the men to sing as much as possible.
It is this burlesque, with the olio, that holds up the performance. Rose and Ellis and Barton and McCue are new acts to this section. Each is under New Acts. They do much for the vaudeville end. Miss Fontaine has a contortional specialty to open with. J. Theo. Murphy and Miss Washburn have a "two-act" in "one" with some talk and songs that Murphy puts over to much laughter. His verse in "Marching Through Georgia" is very good. Some of the material is a trifle spicy; just enough to make it enjoyable. Other of the matter is not new, but it made good.
The Wheelers may have been added last week at the Eighth Avenue. Wheeler is trying for new things in juggling, and approaching more the Jap style of performance. One new trick with a large and small parasol was unusually excellent, though six misses were made before he accomplished it. Miss Wheeler looks well, having a couple of her own tricks. If Wheeler will insert some comedy to live up to the tramp costuming, he ought to be able to place this act in right.
There are several principals. Tom Nolan is one, playing a light-waisted Irishman at first, and the same sort of "Rube" afterwards. If memory is right Tom Nolan and Cora White formerly did an olio turn, but they are not doing it now, unless to replace The Wheelers in other stands.
"The Empire Show" will pass. McRae takes care of that. To those not seeing him before, he is very funny. With the opening of "The Rathskellar" brightened up, good, swinging numbers introduced that must be encored, Burns may yet have cause to be proud of his show.

Sime.

## WEEP FOR MAY.

May Flanagan, known to vaudeville artists as the telephone operator in the New York Theatre building during the regime of "Advanced Vaudeville," and later in the same capacity as reigning patroness of the switchboard of the Joe Wood establish. ment, was married recently. The bridegroom is an electrical engineer, and unexpected orders sent him away from his happy home Monday to take up a post along the Pariama Canal line. So May remains in New York a weeping bride.

## "MAJESTICS."

"The Majectics" was the first of Fred Irwin's shows to strike the Big Town this season. Mr. Irwin has made very few changes in the show from last season. There are one or two new faces, and perlaps a new song or two. "The Majestics" was a bully good burlesque show before. It is just as good a one. this year. Even with the many current reports of huge amounts spent on productions, the burlesque producers will have to take off their hats to Irwin when it comes to putting on a show. There is consistency and reason for things in an Irwin show. "It's brainwork, you know, brainwork" (apologies to Arthur Prince). That expresses it, however. Anyone at all familiar with burlesque will recognize this after watching the show for fifteen minutes.
It runs a solid two hours and a half. In all that time there is never a drag to the action and not a tiresome minute.
Everyone in the show works. Although the two comedians are featured, no one is slighted because of this. Twenty-six women are carried. Five or six are principals, but none has any hesitancy about jumping in with the chorus and working in the "numbers."
It is a good-looking lot of principal women that the show displays. The chorus is not at all lacking in this respect, although one or two of the costumes show the effects of hard usage and do not help the girls in their desire to look well.
There are several numbers miles ahead of the general burlesque standard. Probably the best is "I'm Thirsty All the Time." A male chorus of eight men and the two comedians back up Joe Bonner in it, and it is a real delight. The number took from six to' nine encores, although it was in the show last season and just as popular then. A number with all men participating like this one is a novelty.
"Marie from Paree" lead by Marie Hartman, is a ripping number, and through the sensible handling of it by Miss Hartman, becomes a winner. These French things usually-are sad affairs, but Miss Hartman does not try to squeeze a "Ze" out between each word, paying more attention to "getting it over" and putting her efforts into a gingery manner of doing so. "The Best of Friends Must Part" and "Dinah Lee," both lead by Evelyn Walker, were atso among the well-worth mentioning. The first is a direct steal from "So Long, Mary" in " 45 Minutes from Broadway." It is excellently handled. The latter accomplishes results entircly from staging. The effect with the chorus are about the top-notch in "number producing."
"Fatty" gave Edith Hollander a chance to break-in. It is a good "kid" song, helped along by the comedians. "The Latest Fad" brought out striking dressing and figured among the best. There were several other numbers, all capital.
The pieces, so far as plot is concerned, don't amount to much, concerning two Germans abroad. While Irwin was putting on a good singing show, he didn't forget that a burlesque show to be good must contain laughs. There is comedy and good comedy galore.
Gus Fay and Joe Hollander are the featured comedians. Both are good "Dutch. men," admirably suited to each other. Fay is the short, fat type, laughing all
the time, while Hollander is of the tall, thin variety, with a face that is complaining continuously.
The pair work all through the show without any familiar burlesque bits cropping out. In fact, there are not any certaid periods laid aside for business. The comedians just happen on; sometimes alone, sometimes in the middle of a number, not interfering with anyone else, however, and bringing laughs at every turn.
In the "French Prison" scene, two men are a scream for fifteen minutes. There is something funny in every "bit," and they get the most out of all of it. "The Last Quart" (the stealing of the contents of the pitcher of beer) made the house laugb as much as ever. Fay and Hollander do a great deal during the performance, at every appearance they are welcome, and their excellent work goes a long way towards making the show, the show that it is.

All the honors don't rest with the comedians, though. The women principals do their share. Florence Bennett has big type on the program, and there are many excellent reasons for it. There may be one or two women in burlesque who can tie Florence for wardrobe, but it is a certainty that there isn't one who has her beaten It isn't wardrobe alone however. Miss Bennett can carry the dresses, and if she did naught but walk across the stage in each gown, that would be enough. A "Brinkley" number was led by Miss Bennett, who takes second only to Annabelle Whitford for "the tall and beautiful."

In several other numbers Florence was prominent, and her presence supplied a classy dressiness to the stage picture.
Evelyn Walker, also a pretty giri, but in a much quieter way, was a delight.

She has a good little idea of her own about putting a song over which might not exactly agree with Sophie Tucker's still it is much more pleasing to the ear. Three numbers fell to Miss Walker's lot and each proved a winner, Marie Hartman came nearer a soubret than any of the other women principals, although she is hardly in the soubret class. A good-look ing blonde with plenty of ginger and mag. netism Marie holds her own with the others. A couple of numbers besides a very good imitation of Eva Tanguay kept lier in the front. Marie fell down a lit tle in the wardrobe department. It is not good form to wear the same dress in both acts.

Edith Hollander had a bit to do here and there, and acquitted herself nicely. Miss Hollander wore several pretty and becoming frocks.
Magda Dahl, billed as "The Americar Nightingale," sang a couple of songs in a pretty voice. It probably would do just as well to cut out one of the songs, holding "The Last Rose." One of the Lussier Sisters, a great, big girl with the bestnatured face imaginable, has plenty to do. and through her size, mainly, put over several big laughs. She should be told quietly, but firmly, that she is no prima donna. Her voice all but wrecked one number.

Several of the men had odd bits, and each in turn did exceedingly well. $\Delta$ better crowd of men has probably never been placed with one burlesque show. Roy Cummings gained a little hand for himself, with some fast dancing that augera well for Ruy. He might have been given more to do. The Cohan imitation
is more of a handicap to him than anything else, but a good thing about it is that he doesn't seem to take it seriously.
The Murray Hill Theatre was sold out last Friday night, and a better audience and show will probably never meet in the house again. If Fred Irwin's other two shows are half as good as "The Majestics" they will do.

## FASHION PLATES.

The show that Harry Montague's "Fashion Plates" are offering at the iighth Avenue this week is not a buresque show. That sums up the trouble in one sentence.
"My Uncle from New York," the piece the "Fashion Plates" are playing, is a two-act farce. The acts are separated by a short olio of three acts.
Besides this olio this week (as added attration) John L. Sullivan and Jake Kilrain are appearing. Tuesday night there was not more than a half a house in to see the doings. The program gives Montague credit, or at least places the responsibility on his shoulders for the show.
The idea of the farce has been done innumerable times. It is the familiar wayward nephew who is sent to distant parts by a wealthy uncle and put on an allowsnce. In order to increase the allowance the nephew writes of his marriage and later of his becoming a father of a boy and then a girl. The uncle decides to pay bim a visit. A famly has to be provided and this forms the basis.
There are opportunities for good legitimate fun. Boiled into a twenty-five minute sketch it would do nicely, but atretched into an evening's performance it is tiring before it is half over. The com-pany-for the farce-do very well, but for a burlesque show there is no one adapted for burlesque, unless capable of doing more than this piece allows.
A chorus of sixteen girls is carried. If the rules and regulations didn't demand it they could be left out entirely. The girls figure in about four or five numbers, breaking into the farce at the most un-heard-of times. It is probably done to give the principals involved a little respite. Of the three or four costume changes, one only attracted attention. It was in "Love Me, Honey."
The costuming commenced with the girls in pink tights under their dresses, and the same pink tights prevailed throughout the performaince. The same thing happened in another show which played the house within the last few weeks. At this rate the audiences will soon figure (a) it will be cheaper to buy an old pair ${ }^{2}$ pinks and sit home in the parlor, looking at them all evening.
The girls when they are on the stage aeemed willing enough, one youngster in particular (the messenger boy), she was working all the time and for good looks carried away the honors (principals included'in the beauty contest). Another number worth while, principally through the good voice of Elsa Leslie, was "Amo." The others amounted to nothing and got the same.
Harry Montague leads, playing the Oncle rather well, although there is too much of him. Mr. Montague might improve his appearance by securing a better Atting wig. The one now used is anything but a good advertisement for the maker.

Edward H. Clark, the nephew, makes a very good-looking straight man, wearing his clothes well. His work was also good, although he was a bit too much the actor all the time. Lew Dunbar, the improvised son, led a number or two besides being on the stage almost continuously during the piece. To Dunbar fell most of the comedy and for a straight comedian he did very well. General mugging is not brilliant comedy, however, and it spoils Lewis' looks. A good dresser placed properly and with close attention to his work, Dunbar should blossom out in the proper direction.
Lou Morgan is not a bad "Dutchman" and his greatest need seems to be opportunity. It could be easily arranged to spread Morgan a bit and the piece is sadly in need of just the sort of comedy he seems able to send over.
Caroline Duncan can read lines intelligently and does very well as the hotel keeper's wife, but when she wears a semisoubret dress and does the polite, Caroline is not there. The dress at least could be improved. It is as unbecoming a gown as could be devised for her generous figure.

Pearl Turner as the maid is a cute little trick with a snappy manner, but no voice. Her neat, trim little figure was always a welcome sight. She wore a couple of pretty soubret costumes.

Elsa Leslie figures in a small way. Miss Leslie has a bully singing voice and it could be used to better advantage than it is now. She sings two songs in the olio. Both songs were used by her in another show last season. There have been a few good songs written since.
Others in the olio were the De Muths, who scored strongly with first-rate whirlwind dancing. Lou Morgan and Ollie West were in the olio a few minutes and were liked.
"The Fashion Plates" have not a good show, especially for burlesque. Some one must have realized this for in addition to John L., the pictures of the Corbett-McCoy fight were shown.

## HEADLINERS NEXT WEEK

Geo. Lashnood, Plaza.
Chevalier. Hammerstein's.
Valeska Suratt, Colonial.
Billy B. Van and Heaumont Sisters, Alhambra.
"Star Bout," Bronx.
Annette Keilermann, Orpheuin.
Frank Fogerty, Greenpoint.
CHICAGO.
R. A. Rolerts. American.
"Geisla Girls," Majestic.

## BOSTON.

Eltinge, Amerienn.
Eleanor Gordon, Keith's.
A notion was made last week in the Supreme Court to place the action of Bert Cooper against Vesta Victoria on the short cause calendar. Miss Victoria's attorneys asked for a delay of three months so the singer could leave in order her affairs on the other side to come over and testify. Decision was reserved on the applications.

Lulu Glaser began rehearsals of a new comedy Monday. The name has not as yet been given out by the Shuberts.

COLONIAL.
It was probably no easy matter laying out this week's bill at the Colonial. Although the program was twisted about after the programs had been printed, it was still anything but a satisfactory variety program. A wait of nearly five minutes between the first and second numbers delayed the movement right at the opening. It was left for Hoey and Lee, two numbers later on, to swing the crowd into line. Later Edmund Stanley and Co. (New Acts) with an operatic sketch followed the Dazie pantomime. Although there was an intermission between, this arrangement worked to the disadvantage of Mr. Stanley's opening and also the show.
Harry L. Tighe is back in vaudeville once more with a revised edition of "The College Boy." In this instance the piece is called "Books." The college room set is retained. "The grind" and "the sporty boy" are also there. A farcical story runs with the present arrangement. Tighe mistakes his room-mate's father for a booking agent, and his sister for a "Salome" dancer. Not a new idea, but one well worked out in this case and carried along riotously by Tighe and his colleagues. A couple of songs are sung. One more could be. The star has surrounded himself with capable people who each win approval. The present arrangement with a better finish, which should be an easy matter to supply, is more valuoble to vaudeville than the former offering, being stronger in the comedy department.
Linton and Lawrence also seem to have what might rather be called a new arrangement than a new act. The pair hold their frolic in a music store. Harry Linton is the clerk pro tem, and Anita Lawrence a prospective buyer. Talk of the "pun" style runs through the piece and for produeing laughs it is, as could be expected, but partially successful. Miss Lawrence does her neat little dance which wins favor, but her song, not a good one in itself, does not get over. Most of the applause and laughter comes from Linton's song at the piano, which he has used for a long time and which every college boy in the country knows eight or ten verses of different descriptions on. A neat finish put some applause where it was most needed.
Hoey and Lee, on No. 4, were the first to really start things. The team, with fresh talk about various eurrent topics, caught laughs innumerable, and the sevral good parodies at the finish brought four or five bows.
Ernie and Mildred Potts opened the program with very meat bag punching, sing. ing and dancing. The bag work attracted most attention. Mr. Potts alone participates in this, doing some attractive punching.
Jim Thornton was a big laugh, next to closing. There is new talk along Thornton's usual lines.
Dazie is the headliner. From the many late arrivals and the capacity house when she came on, the little dancer is drawing business. Several wonderful baskets and bunches of flowers were passed over to her.
A. O. Duncan followed a bad wait, but went through evenly.
Makarenka Troupe (New Acts).
Dash.

## HIPPODROME.

The new circus program of eight acts opened at the Hippodrome on Monday last. All appear shortly after the opening of the performance, during the scene "At Old Point Comfort."
Desperado was added to the bill, and closed the variety show with his sensational leap from the stage-side of the Hippodrome dome to the long incline, which he strikes on his chest, sliding down, and caught up at the end by a "loop." Desperado stood on a small platform near the roof. He must have been about 70 feet from the stage and 35 from the top of the incline. The dive just seems to be an even chance whether Des. perado will land on his chest or in a hospital. He is a pale, slightly built German, the last man in the world anyone would select as possessing the nerve to attempt this dive. It has everything stopped for sensationalism, begot mostly through anticipation. The strain while awaiting Desperado's actual dive is tremendous, and the buzz over the possibilities caused a hum. It's a hard act to handle for the stage management. The rigging must be set. About twelve minutes were required Monday to do this. The venturesome fellow received a great big volume of applause.
The legitimate applause hit of the circus show was the "double riding act" of Ella Bradna and Fred Derrick, just back from the Barnum-Bailey show. Miss Ray Thompson (New Acts) opened, using the ring. After her came Thalerd's Novelty Circus (New Acts), also in the ring, and Bradna and Derrick followed, giving three consecutive ring acts, a poor arrangement, but made necessary to prevent the removal of the circular track from the stage.
The appearance of the riders with their two handsome, iron-gray horses brought applause. There is no riding act which dresses so well as this couple, Miss Bradns particularly. When she changed costume for the riding on the single horse, her liandsome little Frenchy dress even made the large chorus assembled behind involuntarily applaud. Bradna and Derrick can ride. There's no double riding act of the two sexes who reaches them. They are working every minute, take their jumps or leaps cleanly and without misses, and also always are attractive to the eye. Derrick is showing "new stufl" in his riding. doing some remarkable pirouetting abareback, with several new twists and turns over the horse's withers.
The Lorch Family (New Acts) occupied the stage alone. The Five Perez (New Acts). Three Ploctr.Tarellas (New Acts) and the Manello-Marnitz Troupe occupied the stage together, all performing acrobatica of some kind. The Perez had the center, taken away from them for the finish of the Manello-Marnitz turn, when the latter played sleigh bells while in head-to-hrad position. The melody was "Rings On My Fingers." It was literally true. They did very well.
The new circus show is not a fast nor big one. The addition of Desperado was an excellent move. The picker of the others might have done a whole lot better for the number of people and turns engagedperhaps also for the money paid. In the three acrobatic acts showing at the same time there are ten women out of a total of thirteen people in all.

Sime.

## VARIETY ARTISTS' ROUTES FOR WEEK DEC. 6

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## FARREL-TAYLOR TRIO

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unniest Blackface Act in Vauderil

DEC. 6. COLONIAL, NEW YORE
Funniest Blackface Act in Vaudeville.
DEC. 6. COLONIAL, NEW YORK.

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## Galletti's baboons

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## Garden City Trio

 DEC. 6 , EMPIRE, BROOKIYN
## Cil"apon Vlolet Familly St Marys Pa (ilenton Dorothy Ob You Wiman B <br> Glenton Dorothy Ob You Woman B B Glose Augusta I 3 Temple Detrolt

GILROY, HAYNES and MONTGOMERY
week Dec. 9. мaIN st., peoria. itI.

VIOLET GLEASON
in vaudeville,
Address care Varieity

## Goforth \& boyb 1 mas Bwny Browklon X $Y$

The Chas. K. Harris Courior STUART
"The Male Patti"
sINGIMG THE ONE BIG SOMG HIT, "I Wonder Who's Kising Her Now"

ChAS. K. HARRIS.
WEAT 81at 8T., MEW YORK.
MEYER OOHEN, Manager,
Ohioago, Grand Opera Houm Eles.
Grllner Charlle A Bunch of Klda Co
Grimm \& Satchell 255 .Ridgewood Av Brooklya
Gnhl Ed Bon Tons B R
Guy Brow 539 Llberty
Gpringteld Mase
Guy Brou
Guyer \& Valle 86 Carilingford Weat Green Loadoe
H
Hadley Mae E Tlger Lilles B R
Hadley Mae E TIger Lines B R
Haley \& Haley Lyric Terre Hhate
Halperin Nan Majestic El Paso Indef
Halson Boys 21 E6 98 N Y
Hall E Claston 98 Fluhing Jamaica $N$
Hall
Hall \& Pray Bennett Moulton Co Indef
Halfman \& Murphy 913 McKean Phila
LON HASCALL

Hamilton Estella Majestle Ann Arbor Mleh
Hamilton \& Bnekley Orpheum Allance 0
Hamling The Columbla St Loula
Hampton \& Basaett 514 Tusculum ar Cincinnatl
Hampton Bonnle A Bunch of Klda Co Haney Edith Queen San Dlego
Haney \& Long o H Richmond
Hanlon Jr George 141 Charing Crow Rd Lomem
Hanlon Jr George 141 Charing Croas Rd
Hannon Billy 1539 No Hamlln av Chleago
Hanvey Baylles Mastle
Hanvey \& Baylles Majestle Gaiveston
Harcourt Frank Cracker Jacka B R
Harcourt Frank Cracker Jacka $\mathbf{B} \mathbf{R}$
Harland \& Rollson 16 Septon Mancheater mag Harlow Jessie Arenue Glrla B R
Harmonions Four Gem St Louls Indef Harmonions Four Gem St Louls Indef
Harrahs The Majeatle Ft Worth Harrahs The Majeatle
Harrls Arthur Akron
F
Harris \& Roblnson Queena San Dlego
Harrla George Bon Thona B R
Harron Loclle Knlekerbocker B R
HARVARD MII CORNELL

Hart Bllly lnnocent Glris B R
Hart Jobn C Mlas New York Jr B R
Hart Iangh KIng Co Weat Polnt
Hartz Harry Bon Tons B R
Harrard \& Cornell 146 W 36 N
Harvard \& Cornell 146 W ${ }^{36}$
Harvey Harry Hantinga
Haskell Loney




Hages \& Wrune 418 Strand W C Iondon Eng
 Hazieton Jaune Waab soc Giris A

## HEIM CHILDREN













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Holt,Alf $1 I./sle Lomclon W C Eng
Horton & La Triska Hathamay'a Lowell
Hotating E:dwaril si7 so Mlvinlon Grand Raplde
Hoover I.IMlan Byrnes 8 Bella Co 
HOward Bros Orpheum, Atlanta
Howard & Lame Majestle Knosville Tenn
Howard Bernice & Co Majestle EE St Loula
Moward & Howsra Harpon O
Howard & Lewis l'antages Tacoma
Hoyt Hal M Glrlm of Monlln Ronge B B
Huegel & Quing 538 Rnah Chicago 
Ma
Hurst Mloola Cardinal Basel Suisse Ger 
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Ingrams Two \(8101 / 2\) Stony Boone ioleen sistera 242 W 43 N Y C
Ireland Fred Dalnty Duchess
Irwin Fio Hammersteln's \(\mathbf{N}\) Iruln
Italla
Blo jou Jackson Mich
Jackson Arthur P Spa Pittafield Mass Indef
Jacobs \& Sardell Pantages Seattle
Janaen Chas Bowery B R
Janaen Chas Bowery B R
Jarrell \& Co 709 No Clark Cbicago Jennlags Jewell a Barlowe Orpheum Canton O
Jerge Aleene \& Hamilton 392 Maso av Buffalo Jewell \& Barlows 8362 Arliag mat Av Buffalo Johnson \& Pelbam Casino Monte Cario Eng Johnson Sable Orphenm Budapent Indef Johnson Clarence Pavillion Liverpool Eng Jobnsons Mnalcal Columbla Cinctnnati Johnson Mercer 612 Joplin Mo Montres Jones Grants \& Jones Bennett's Montres
Jones \& Deely Proctor's Abany Jones Deely Proctor's Albany
JJoen Bobble A Bunch of Eida Co
Jorden Ahice Reeves' Beanty show B \(\mathbf{R}\) Joy Allie Bon Tons B R Rava Ouba Indef
Jnlian \& Dyer National Havana I
Kalma * La Farion Bljon Appleton Wis Kanfman \& Gawtelle Moniln Rouge B R
Kaufman Konllworth Majeetic Lattle Rock Kautman Rebs Ines Apollo Berin Ger Kelfe Zena Lyric Alton III
Kendall \& Mar Salle National Hitl Cbicago Kenne Chas Orpheum Des Molnes
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``` Kelly \& Catiln Bijoy Dobug Caicago Kelly \& Kent Orpheam Kanaas C1t Keeley Lilian Fanhion Platea B B Kelth Eugene Poli's Worcenter
Keller Jesile Colnmbla Girla Co B B
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KILLION and MOORE "THES TWO GLAD BOTE,"

Kennedy Matt Sam Devere's Show B R
Kennedy Klng of Thompson sisteram Commerclal Hill Chicago Kingshnrys
Kleln Ott Bros \& Nicholson
Rowe Sydell B.

## MIGNONETTE KOKIN

DEC. 6, PROOTOR'S, ALBAYT

4 KONERZ BROS.
This woek (Nov. 89), PROCTOR'S, MEWARK.
Klein George Hastinga B R
King Allice $M$ Dewey Minneapily
Klara Buffalo $N$

Kraton John Pavillion Liverpool Eng
Kratons The 418 Strand London Eng


Kransch Felix Miner's Americans B R
Kuryllo Edward J Poste Retante Warsaw Ruadu I
Lake John J Dainty Duchess Co B R
lanigon Joe 102 So 51 Phile
Lancaster Mr Mrs Tom Colonial Rlchmond
Lancaster o \& Miller S46 Jones Oakland
Lane \& Donnell Poll's Bridgeport
Lane o O'Donell Poll's Bridgeport
Lamont \& Milham Majestic Ft Worth
Lampe Otto W Jonhna Simpkins Co Indef Lang Agnea care Geary Almorca Mescow Sydney Langlonn The 704,5 AV Milwaukee
Langill Judson Frivolities of 1919 B Langin Judson Frivolities of 1918 B R
Lanar Jeaune Reeves Beanty Show B R Lanslngs The 210 No Bway Baltimore
La Belle Tronpe Dalnty Duchess $B$ R La Clair \& West Antique Watertown
La Dellea Four 1232 Decatnr Ind
Fleur Joe 57 Hanover Providence La Fleur Joe 57 Hanover Providence 4a Mont Janet Wash Soc Girla B R
La Mount Harry II Bennett's Ottawa
La Van Harry Frivolthes of 1919 B R
La Mera Paui 27 Monroe Av Albany
 La Tour Irene 78 Bnrnett Newark N J
La Voske Phil Orphenm Seattle
La
La Vine Edward Orpheum Salt Lake Larellias Ploerts Hippo N Y Indef
Larose \& Lagusta 789 2d $\Delta V \mathrm{~N}^{2} \mathrm{Y}$
 Latina Mlle Bijou Dubagne Ia
Lareen \& Croas Haymarket Chicago
Lavine \& Leonard-Natlonal Havana
 Lavards Lillian 200 Union Hackenseck NJ
Lawson \& Namon Pavilion New Castle Ho
Le Dent Frank 48 Strand London Eng
Lo Roy Chas 1808 N Gay Baltimore
Le Vere Ethel Fashion Plates $\mathbf{B} \mathbf{R}$
Lee Minnle Miner's Americans
Lee Margaret Bon Tons B
Lee Siater
Sister Tiger Lilies B $R$
Irene Alrdome Jackwonvile
Our New Miniater Co Inde
Frank Innocent Giria B R
 Leonard Chas F 1600 No Memphls Leonard Eddie Orpheum Athanta
Leonard \& Drake 1009 Park Pl Brooklyn
Leoni Rnby Innocent Girla B Leonl Rnby Innocent Girla B R
 Lester $W \mathrm{~W}$ Brigadiers $\mathrm{m}_{\mathrm{R}}$ R Leville \& Blinclair Colonial Lawrence Mass Levitt \& Falls 412 Cedar Syracuse
Levolos The Bnagalow Salt Lake

 Lewis Walter Co 677 Wash Broo
Lewls Cbapln Lyric moblle Ala
Lewis Phil Lewis
Lewla
Chas
Grimn's Toronto Lewis Harry Impertial B R
Leater Nina Comiqne Lynn
Le Witt Ashmore a Co 112 o Av Chicago
LInden May Florine College Girla B R Linden May Frorine College Girls B
Inton Tom Natlonal San Franclisco
BERT LESLIE
DEC. G, GRAND, INDIANAPOLIS.




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Mab * Wela 231 So 52 Philia Mack Floyd 218 S Central $A V$ Chicago Mackey Frank Columbla B R
Macka Two Lady Buccaneorn
R Maddox Richard C Candy Kida Co Malcolm Emma \& Peter Melrose Minn Indef
Mann Billy Majestic Galveston Tex Mann Billy Majestlc Galveston Tex
Mann Sam Tiger Lillea B
Mann Sam Tiger Lilea B R
Manne Joe Reeven' Beanty Show R
Mannlag Frank 355 Bedford AV Brookly Manne Joe Reeves' Besnty Show B R
Manning Frak 35s Bedford AV Brooklyn
Mantell'a Marlonettes Pantages Sacramento Marabini LuIgi Temple Detrot
Marcoll \& Iennett Famly Mollne II Marcoll \& Lennett Family Moline M
Manvro Vogels Minstrels
Mardo Hunter Cons Corner Giris B B Mardo \& Hunter Cosy Corner Girla B A
Marie La Belle Innocent Giris B R Marline Comedy Trio 187 Hopkin Brooklyn
Mario Trio Shubert Dtica

## MARLO TRIO

Dec. 6, BHUBERT, UTIOA.
Exoluaive direotion, PAT CASEY.
Marion Miss Wash soc Girla B B
Marlow Lou Innocent Giris $\mathbf{B}_{\text {R }}$

Marnello Marninta Hippo N Y Indef
Marsh \& Middieton 19 Dyer Av Everett Mane

Martha Mille Wigwam Sin
Man Francisco Martin Wm Fashion Platea B R
Martinette \& Sylveater Orpheum Salt Lake Mascot New Orleans La Indef
Matthews \& Aahley Columbla St Loula Matthews at Ashley Columbia St Loula
Mansey Wm Oh You Woman B R Mason Norine Miner'a Americans B B Marim's Models Majestle Chicago
Maxim'a Models Comp $B$ Man Peoria III Majer Rosa Avenue Giris $B \quad R$
$M a y n e ~ E l i z a b e t h ~ H ~ L i d ~$ Mayne Elizabeth H LId Liftera B R
McDoweli John a Alice 627 D Detroit
 Melnotte Twins a Clay Smith $\mathbf{G}^{2}$
Mclnerney James Columbla $\mathbf{B}_{\text {B }}$
McAvoj Harry Brigadiers B R McAvoy Mick \& Allice 83 Ohara Av Toronto Mcabe Jack New Century Giris B R
McOane Mabel Orphenm San Trancleco McGane Mabel Orphenm San Francisco
McCann Geraldine \& Co 708 Park $A V$ Johnitown Pa MeGarr \& Harris 521 Palleer Toledo
MeConnell \& Simpson Orpheum Los Angelee McConnell \& Simpson Orpheum Loe Angelee
McDonald Michael Oh You Woman B McDonald Michart Tronpe Ringling Broa C B Mcriee Jos B A1 Flelada Minatrelas
MrGuire Tut Ma jestic Ft Worth McGuire Tuta Majentic Ft Worth
McRae Tom Emplre B R Melody Lane Giris Orphenm Evanavilie Ind Mendel 18 Adam Strand London
Menetekel Bijou Oahtosh Wia Meredith Slsters $146 \mathrm{~W} 68 \mathrm{~N} \mathbf{~ Y}$
Mer Merrict Thos Imperinl B R
Merriam Billy \& Eva Galety Springtield Ill Merinew o Raney Bjoou Hancock Mich
Merrill Sebastine Eden Turin Italy Merrill Sebastine Eden Turla Italy
Merrill \& Oto Cook's Rochester
Merriman Sisters Marathpa Giris B
Methren Sistera Colonial Devils Lake
Milles Milles $\mathbf{P} \mathbf{W}$ Dalinty Duchess $\mathbf{B} \mathbf{R}$
Middicton Spellmeyer Co Mdddleton Spellmeyer Co Trent Trenton Mdddleton Gladys 4517 Pralrie Ar Chicago
Mllam \& Du Bols Palace Hti Chicago Indef

## mills and MOULiLTON

Miller Ford 28 Bration Bufalo
Mifler Ford 26 Braxton Bufralo
Miller \& Mack 2641 Federal Pbila
Miller Helack Frolicsome Latimbs $\mathbf{R}$
Miller \& Weston \&q Orpheum Kansas City
Miller Frank Oh You Woman B R Miller Frank Oh You Woman B $R$
Millman Trion Anderson Inulsille
Millman Trio Anderson Inulsville
Mills Joe B Lady Buccaneers B R
Minntrel Four Mornlug Nonn B N Night B $R$
Mintz \& Palmer 130. ' $^{7}$ Philig
Mintz \& Palmer 1305 7 Phila
Miskel Hunt \& Miller 10814 Clactanatl

 Montague Mona $\mathbf{F}^{2} 0$ Box 207 Tuolnmane Cal
Montague Harry Fashlon Plates B R Montague Harry Fashlon Plates B R
Montague's Cockatoos B POE No 1 N $\mathbf{X}$ Mooney \& Hockeln Lelpester Eng Montgomery Frank \& Co Princess Younstown 0
Montgomery \& Healey Sis 2819 W 17 Coney

## PAULINE MORAN <br> DEC. 6, ORPHEUM, LNNCOLN, NEEB. DEC. 18, KAJESTIC, KILWAUKEE.

Moran \& Wiscr Palast Letuzig Germany
Moree Mabel $V$ 15 Charles Linn Mass

Moore Miss Rrigaliers B R
Moore \& Yonng Brighton Hiti Gloucester $N$
More Davy \& Pons Orpheum MInneapolls
Morgan Klig \& Thompson Sis Bljou Dnbaqne Ia
 Morton Jewell Troupe Poll's Bridgeport
Morton Paul Rathakeller Jarksonvilie Inde Morton Paul Rathakeller Jacksonville Indef
Montambo \& Bartelli 35 Fleld Waterbary Conn Morrla \& Morton Wigwam San Franclaco
Morrls Edwln Reeven' Reauts Show B R Morrls Edwh Reeves' Beauts Show B R
Morris \& Daly Sam Devere B R
 Mozarts The Criterlon Chicsigo Muefler \& Mueller Saginaw Mich
Mulvey Ben LL Orpheum Omaha
Murray \& Mack Orphenm Slonx City Ia
Murphy
Murphy \& Willard Majeatic Hoonston
Minras Bin L Al Reeves' Beanty Show B
Mnrray Bill L Al Reeves Benty Show B
Mnrray \& Alvin Great Alblal Co
Marray \& Alvin Great Albinl Co
Muray Eilzabeth M Poli's New Hiven
Musketeers Three Tiger Lillea $\mathbf{B} \mathbf{B}$
My Fsncy 12 Adam Strand London
Myers \& Mac Bryde 162 AV Troy N

National Fonr Jerses Liles B

## JOHN NEFF CARRIE STARR <br> 2iov. ©0, Ohaso'a Wachington. Deo. ©, Oxphoum, Atlanta.

Nelnon J W Misa New York Jr B B
Nelnon Cheater Americans B R
Nelon
Nelison Bert $A$ A 1042 N Humboldt Chleago
 Neison John Dainty Duchems B R
Nelson Frank Dalnty Duchers B B
Nelson Edw L Oh Yo Woman B B Nelson Edw L Oh Yon Woman B R
Nichols Nelson \& Nichols 109 Randolph Ohicago

 Noble Brooks Apolio Wheelling $W$ Va Nolan Fred Colonmbla B R
Norrises The 217
W Norton C Porter 6342 Kimbart Ar Chicago


## O'Brien J Miss New York Jr B R Odell \& Kinley People's Beaumont Tex <br> Odell \& Gilmore 1145 Monroe Chicago Oen <br>  Okabe Familiy 29 Charing Crose Olmstead Jeasie Columbla B Onla  O'Nelll Ray B 82822 AV Milwauke O'Nelll Trio Majestic Washington O. Nell Jas Emplre B R $\mathbf{R}^{0}$ <br> O'Nell O. Nell Harry Emplre B R O. Nell <br> O'Nelli a Regenery 692 Warren Bridgeport 0'Nelli Tom 692 Warren Bridgeport O'Nelll Tom 692 Warren Bridgepor Opp Joe Kentacky Bellen B R Opp Joe Kentacky Bellea B R Oriette May Mins New York Jr B R Orpheus Comedy Four Pantages' Spokane <br> Orp Cas Cod Cort Chicago Inder Orbasanija Irma Majeatic Denver <br>  <br> Orth a Fern M P P New York Jr B R Oswald Wm Mise New Otto Bros 1558 Bwis <br> Otto Bros 1558 Bwey N Y Y Owen Dorothy Mse 1616 Park Av Chlesgo <br> Palme Esther Mlle 121 E 48 Cblcsso <br> Jantzer Jewell Orpheum Winnipe Pantzer Willy Orphenm Denver <br> Parvis Geo W Lna Oberon 0 <br> Parshley 24 Pasco Dick Ellis N <br> Pasco Dlek Ellis Nowlin Clirens Pastor \& Merle Hartford Htl Chicago <br> PASQUALINA <br> (devoe) <br> "The Flower of Italy"

Patterson Al Tiger Lilles B R
Paull \& Ryhold 359 County New Bedford
Pearson \& Gardeld Pantages Edmonton Can
Pearl Katherine \& Vlotet Wlne Women \& B B
Peatler Joe Alhambra Chicago
Pepper Twins Lindsay Ont Can
P'ealison Gllbert Innocent Malda B B


Paulinetti \& Pigno 4324 Walnut Pulla Pealson Goldie \& \& Let Cracker Jacks B R
Pelots The 161 Westminster Av Atlantic City Pearce Slaters Three 725 IAne Seattle Percival Walter O Grand
f'erez Six Hippo N Y hudef
Perry Frank
Perry Frank L 747 Ruehannan Minneapohia
Pero \& Wilson 317 E Temple Wash C $\mathbf{H}$ Ohio
Pero \& Wilison 317 E Temple Wash C H Oh
Peter the Great 422 Bloonffeld Hoboken
 Phillips Mondane Atlas Chesenne Wyo
Itano Four 100 Mornlagside Av W W Plano Four 100 Morningxide Av W N
Plike Lexter Maril Cirna Beantier B
Ilke \& Calame 13 Calgary Canada Plke a Calame 13 Calgary Canada
Plisano Frev A 36 Wert Gloveraville N $\mathbf{Y}$
 Pollard Gene Columbla Girla I $\mathbf{R}^{2}$
Potter \& Harrls Majestle IAttle Rock Poter \& Harris Majestle Little Rock
Potts Ernie \& Midres Bronx Bronx
P Potts Bros \& Co Colonlal Norfolk Va
Powell Edde 21314 Chelsea Kansan City Mo Powell Eddle 2314 Chelsea Kansan City
Powers Mae Reeves' Beauty Show B R Price \& Mildred Lyrle Des Molnes Pricen Jolly 10 Porter Boston
Primpose \& Polliof Avenue Girls
Pr R
 Pucks Two Conk's Rochester
Purvis Jimmy New Century Giris B R

R
Rane Claude Bijou Hammond Ind
Rastus \& Banks Hippo Balham Londen mog
 Ranaley Mabel Orphenm Oaktiand

## THE RACKETTS



Raymond Clara Imperial B R
Raymond Allce Emplre Bristol Eng
Raymond Ruby Columbla Cincinnat
Rawnon Guy Bon Ton B R
Readings Four 352 Peari Reading Pa

Redford \& Winchester Orpheum Reading
Redford * Winchester Chase': Whab
Redway Tom 141 Inspector Montreal
Redway Tom 141 Inspector Montreal
Reed \& Earl Imperial Lake Charlea Reed John P Family Lafayette Ind Reed Bros Majestle Chicago
Reld Hearl Columbla B R
Reintelds Lady minstrels Idle Hoar Atlenta Ga Richardsons Three Majentic Ft Worth
Recd Clias E Tiger Lilles B
Reeres A1 Recves' Beauty Show

Remington Mayme Hit Gerard N Y
Reynoldy Abe Mise New York Jr B E


Rlchards Sadie Moulln Rouge B R
Rliley \& Aliern Orphenm Sarannah Ga
Bling \& Bell Metropolltan Minatrels Indop Ritchie Gertie 213 Grey Bnfralo Ritter \& Foster Comb London Engs
Rhoadea \& Engel Jolly Giris B B Robbins Billy $L$ Reeves' Benty Show B R
Roblnson Eugene Greenpolnt Brookitn Roblnson Bobble \& Hasel Evelya Mcalister Okia

## ALICE ROBINSON <br> 

Robblna Billy C Reeves' Beauty show B : Rock \& Rol 1010 Indiana $\Delta T$ OMicar Roelker Edward Dainty Dnchesa B B Roor Jack \& Clara 700 Green Phila Roee Clarina 602547 Brooklyn Rove a Ellle Emplre B R
Rove Fred Bon Tons B R Rose Leo Emplre B R Romalres The Majestic Honston Rosenthal Brou 151 Chaplain Rocheater N I Rose Frankis Empire Notingham Eng Rowland JImmle Knickerbocker $B$ B Royden Virginla Mardi Gran Beantien B B Rnssell a Cluurch Majestlc Houston Rnssell Mabel Orpheum Atlanta Rntledge Pling F \& Co 188 W 45 N Y C
Rysn \& Richald Co Temple Detrot Ryno Jack Empire B

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Sabe Chep Polis Palace London Eng
Salmo Juno Battenberg Lelpzic Ger
Sanders $\&$ La Mar 13275 Av N
anford Jere Bijou Aberdeen 8 D Masa
and Sanford a Darlington 8880 Pengrove Pblla Scanlon George College Girls B R
Scarlet \& Scarlet 913 Longwood AV Y SCHiRTODE and MUUVEY
WEEER DEC. 18, ORPHEUY, EVANREVIHNE
Personal direotion of IGr. Pat Cacoy and Yies Jenle Jacoba.
Sclilling Wm 283 ar Ar Brooklyn Semon Dno Proctor's Yonkers $\mathbf{N}$ seymour Slaters 2425 N Napa Phila
 Sherlock \& Holmes 275021 San Franclisco Sherman \& De Forest Orpheum Rockiord Ill Sidelio Tous \& Co 4313 Wentworth Av Chicago Idint Wash Ga
Slinnas Wam Oh You Woman B R Slater a Finch 10 N 3 Vincennes Ind Smith Allen 12 Majestic Denver
Smith Bill Hagtings B $B$ Smith Iarry Wash Soc Giris B R Soluw Ray W Majestic Honston
Solar Willie 153 Bway $\mathbf{~} \mathbf{Y}$ Solar Willie 1553 Bway $N \mathbf{Y}$
Soncrat Bros Majestic Dalles Soncrat Bros Majestic Dallas
Spaulding \& Riego Orpheum Minneapolit Spencer Blily Tiger Miles B R Spragne \& Dlxon 1553 Bway N Y
Bpringer $\&$ Chnrch 98 Plttsdeld Masa THE OONTINEMTAL WASTER SPISSELL
DEO. 6. HATHAWAF'B, BREW BEDFORD.
St Clalr Minnie 140 8o 11 Phila
Stadinm Trio 228 Scott San Francisco
$\begin{array}{llll}\text { Staford at } \\ \text { Stagpooles } & \text { Sour } & 624 & \text { W } 189 \\ \text { Bway } & \mathbf{N} \\ \mathbf{Y}\end{array}$
Stanley Vlincent
terr Mable Star Muncle Ind
Steger Bemle Fifty Milean Froin Boaton Co Indef
Ster
Stelnert Thomas Trio 681 Lenox Av N

tevens Paul 828 W 28 N $\mathbf{Y}$
Stlli Cit, Qnartette Pantages Pueblo
Stoddard's Muslcal O H New Brenawick N J
Stippa Muslcal Orphenm Savannah Ga
Stippa Muslcal Orphenm Savannah Ga
Stone Jnmplng Great 820 Ralph Brooklyn
Stone Wigard Circus Bekelow Budapest Auatria
Stuart $\&$ Keeley 2305 Brookelde AV Indianapoile
StubbleAleld Trio 5808 Maple AV St Loule Suglmoto Tronpe Pergola Allentown Pa

Sunmers Claude $\mathbf{R} 1558$ Bway N I
Sunbesme Three Avenue Glras B R
Surazel a Razall Haymarket Chicago
Susana Princess Roblnson Clncinnati
Susana Princess Robinson Clincinnat1
Sutton \& Sutton Pantages St Joweph Mo
Swain \& Ostman Vans Minstrele
$T$
Taylor Carey E Canino Lonisville Indef
Taylor Mae 2308 8 12 Phila
Taylor
TAMBO nо TAMBO

Taylor Eva Orphenm Ban Francisco
Tempeat Snnahlie Trio Orphenm Oakland
Temple Qnartette Poll's Scranton
Temple \& O'Brlen Lyceum Fort Willam Ont Can

Tose Three 223 Scott Sen Francla
Thateros Hippo N Y Indef
Thatther Finny Dalinty Dnchess B
Thurston Avenue Lonisvilue KJ
Thuraton avenue Mayne Maln Peoria 111



Tinker G I 778 8th Ar N Y
Toledo Sydney Globe Johnatown
Toiedo Sydney Globe Johnstown Pa
Tomkina Wliliam Avalom Aralon Cal Indef
Toubey Trabnel A Elis Nowlln OIreus
Travers Belle Trocadero Phila Inder
Travers Belle Trocadero Phila Indof
Tucker TMilie Matline Girl Co Inde?
Tunla Fay Cherry Blomoms B


Usher Clande \& Fannle 11 Orphenm Bntte

Vagrants The Cook's Rochester

| Valetta \& Lannon Grand Masallon 0 |
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CHAS. Â FANNIE VAN
Aasatad by OHAB. S. LEWIs.,
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DEC. 6, PROOTOR'S, ALBEAY.
Van Billy Colonial N $Y$
Van Osten Eva Fashion Plates B $\mathbf{B}$
Von Serley Sisters 436 E 138 N Y
Varde 270 W 39 N
Vardion Perry a Wilbur Empire London Eng
Variety Coniedy Trio 1515 Barth Av Indianapol

## VIOLINSKY

Vedder Lillife Innocent Msids B R
Vasco 41a Acre Lanc London Eng
Vistorine Myrtle Bijou Oshkosh Wha

irginia Florence Knickerborker B R
ivians Two Poll's Scranton
Viola \& Bro Otto 123 Montauk Ar Brooklyn
W 12 Orpheum Spokane

Waddell Fred \& Mar Syndleate Waterloo Ia
Ward Blily 189 Myrtic Ar Brooklyn
Ward Dorothy Miner's Americans B

Waldren May Avenue Giris B R
Waliace's Jsck Cockatons o Parker Abiline K Wallace Dave Avenue Giris $\mathbf{B} R$
Wallielser Walter Lyric Pulagit Ten
Watermelon Trust
Sam

## WALSH, LYNCH me CO.

 Direction PAT OASET.
Walsh Harry Hastings $B \quad R$
Walmsiey Frank Emplre $\mathbf{B r}^{2}$
Waltzer Twing 654 So Main Akron O
Weadick \& La Due Lyrle Roblneon Ill
Webb Fnnny Ellls Nowiln Circus
Welch Lew \& $C_{0} 101 \mathrm{EP} 95 \mathrm{~N}$


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## Warren Bob 1808 so Carliale Phila

Waiters Tom Orphenm Kanses City
Wattins William Big Review Co B
Watson Sammy 8si gt Paut Av Jersey City N J
Wells Lew Majestic Des Molnes
Wells Lew Majestlic Des Molnes
Wentworth Vesta \& Teddy Colonal Lawrence

WATSONansITTLE
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## Whltehead ac Grierson Grand Tacoma Wash

Whitman Bros 1335 Chentant Phlia
White Cors Emplre B R
White Cors Emplre B R
White Al Orphenm Memphis
White a Simmons Alpha Erle Pa
Whitealde Ethel Bennett's Ottawa
Whitney Tille Star Chicago
Whld Jolly \& Co Majestic Cedar Raplds Ia
Whlder Marhall Wilder Marshall $\mathbf{P}$ Proctor's Newark
Winkler Kress Trio 252 W
$\mathbf{W}$
Willard \& Bond Trent Trenton
Williams \& Segal Bobemian
Williams \& Segs Bobemian B R
Willams a Melburn Princess Irls Co Indep
Willams and
Williams \& Melburn Princess Irls Co Inder
Willams \& Gllbert 1330 W 12 Chleago
Whiliams \& Mayer 1402 E 10 Indlanapolls Williame \& sterling Commerclai Hit Chicago
Willison \& Stonaker Majestic Denver Williams Chas BNou Atianta Ga
Whlifams Mollie Behman Show B R Willams Mrma Mardl Gras Beautien $\mathbf{B}_{\mathbf{R}} \mathbf{R}$
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PaUl Goudron


#### Abstract

"Divine Myrma." held over, cloted. The ooly nounclog ber dives thls weelf. O'CONNOR. Orpheum Circuit). - Excellent ahow this arent. showing "class", early, and remalns first rute to the concludling number. The Monday matlinee  strengthened the bill matcrlally, even though the  and a departure from the acneral run of comeds offerings. The Exposition Four ofrered one of the three or fonr lient musical ncts in vandeville end  In "A Kling for a Niglit" were just as well re. Wlth as much strengeen as 1s developed when the comedy portions ar." at thelr helght. It would be wonderfal offerling. Gus Edwaris' "Kountry Kids' Is atretched out over tor long to leave the atage with much applause. The act is good but too long. Jranette Cuilds, in her imitation of too long. Jeanette Childs, in her imltation of Bease MeCoy. scored the individual hit of the act, althongh Vera Stanley, Fred Hackett and Gertrnde Morgan were well liked. Pauline Moran has that permonality whitch ands favor in vaudeVille, and anag three songs whlch at once stamped hier as a favorite at the Majestic. In Dear Old Tennessee." her blgest hit, was so londig applauded that abe conld have easily taken another encore. The success of maldred Warren, Bert Lson and Loulse Mesers, in thircl ran away with the act. and such Miss Mescrs recelved is seldom, beard at that house for a ponales, which performed the Berzac showed the cated with the Berzac name. closing act ashow. luded thelr numbers when the reviewer arrived $\underset{\text { well-trained group of chorlaters who can and do }}{\text { Sta }}$ wing. well-selected and good looking contnmes to show ofr. gnowl lively numbers. together with Jack Held. Frank Wikeffeld and the other prin.


"Runaway Girls", a good show. While the "ecord brealing class that have been coming along hlis way lately, nevertheless it is mighty good, and the Monday matinee audlence found plenty
of amusement $\ln \mathrm{It}$. There 1 san t a more natural or funnler Irishman in barlesque than Jack Reld when be gets buss, and wlth Wakefeld as a
working partner, lie la sure to When
working
season season with thonors. The program gives Thos. T.
Balley credit for books, lyrlcs and music. Hil bast work is in the two latter departmente, ala though the ilne of patter used by Wakeneld and
Held in the first part is a sure laing gathere Reld in the first part ly a sure langh gatherer.
bit it nounds more like Reld's than It does ilke Balley's. Elia Reld cilliert is princlpal in the temale end, and, well dreasel, prindlea ber part
to perfection. inaline La Conla deserves credt to perfectlon. I wauline La Conda deserves credtt
and mentlon for the way she bandles a smalt part, mand the peneclalty worfered by Baxter and La Conda in the frst part was easily the blg hit.
Ed Manny as a Dutchman and Al Pinard as the Ed Manny as a Dutchman and Al Plnard as the their rounder" and "ward pollsher," both put over satisfactorily. The National
the Quartet offered a speclalty near the close of the arst part that found faror. Perry and Elllott opened the ollo and made a good Impression.
Ed Blondell and Co. added attractlon. Plnard and Manny went big. The second part. ilike the first. is full of llvely, well-staged numbers, and some. good material handled by Reld and Wakefeld.
Wakefield bas a way of bls own of deliverlng the "hon head', character, and is immense. The slow pleased the Star and Garter crowd. One thing can be sald for "The Rnnaways." it has
the beat collection of numbers heard at the star the bent collection of numbers heard at the Star
and Garter this reason, and whoever staged them falriy tnew hls busineas. It also may be classed as one of the best singing organiaations on the
Wheels.
O'CONNOR. Whifichrket ( $\mathbf{W}$. V. Newkirk. mgr.; agent. N. V. A...-Blg bualness at the Haymarket
Monday night. The Mozarta gave the show a good start. Askeland, vlolinint. followed. and
his grat number wan coldly recelved. When the his inst number wan coldy recelved. When the
gecond numler was concluded, there was a tre mendoun outborst of enthunlasm. Thlrd also
 songs. The Charles Akearn Troupe then presented the blcs cle act whlch made such a blg bit recentl)



Wilson avenue (Cbarles R. Hagedorn, mgr. gent, William Morris).-Heras Family, featur
week: Dorach and Russell, headed bill laa week, could not make jump if they plaged Sun dlay, so Clarcuce Nlisters opened a day early,
staying from Sunday to Wednesday; Jolin Ennor, also at that house all this week. but changes his ravelog for last half. Other nets 29-1: Vera arrett and Co., Lew Conper. 1 'rimirose Slsters,
larle Sparrow made a big hit $22 \% 4$. Slehert and indley. who rephined another act. were also Hiked.

MERRY.
CRiterion (Abe Jacobs, mgr: agent, W. V A.)- 29.5: Thorne and Carleton, henlliue; Polnd Opera Co, Arcadia. Al Summers, Harv"ry, Case illian Mortlmer proved strong lieadine at traction welk ending 28 . The gillskandow opened show with ut Hitle enthuslamm. Treat's Scala followed,
oood; Haley and Haley, good; De Illls and $V$ a hira. good: Charles Milis, gooll; Lullan Mortimer. Isth, followed ly lotta Gladatone, likell. Neuss
and Eldred closed the bill, good. MERY.
 ewls and Hennings. Ceclle Francols, Menning Morrissey and Rich, Eisle Truel. Murry Bennett, Faust Brothers. A amoother ranning blli than was provided at this house for the week ending
28 is seldom seen. Capaclty bualness resulted Pletures opened. Three Shelves Brothers, meritorious gymnastic offering: Whelen and Searles, ilked; H. Walker, ill. songs; Muslcal La Molnes, good; Allen Shaw, fine coln manipulation; Vera
Barrett and Co. (New Acts); Grace Hazard, headliner. exceedingly popnlar: Millard Brothers, losed show, aplendid bleycle act. MERRY. SCHINDLER'S (IL. S. Schindler, mgr.; agent. direct).-Tora, Japa, and Tom Brantford, beat,
fentures $29 \cdot 1$. Bllly Baker and "Pony Boy Girls" and Hanmaher Bros. and Co. opened Tuesday ( 30 ) evening, replacing another act, were liked; Lor-
ralne Mitehell, falr: Daw ind and Booth, ordinary. MONROE (Burke Bros., mgrs.; agent. Willam Morria). -The new Monroe is located at beth and Monroe
playa a streets, having opened last week. It
nwo shows nightly, with three matineea weekiy. A feature of the new "small matineea weekly. A feature of the new ismall
house" is the stage and scenery, well built and
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rather attractive. Thls cannot be sald of the
majority of small houses around Chlcago, where the architect generally pays all attention to the and Co. opened the show and gave it a good start.
Henry Little offered some character impersonatlons and imitatlons, and wore out hls welcome by growing a. llttle snggestive. Baker and. Cornalla
were easily the laughng hit. Some good twlats
mate were easily the laughing hit. Some good twlists
and tumbles and some good comedy help make
the team at for any blll. Lols Berri could use a
 of the bill. Slx gool strong volces and some
well selected costumes make thls an excellent
turn. Tis offering should be on the blg tlme
without doubt. Business wes very turn. This offering should be on the blg tlme
without doubt. Business was very good, considCOLUMBUS (Max Weber, mgr.; agent, Walter Whitman, conbret. gained eome ing 28: Florence Glbnee and Earl, sketch, made them langh, and
was applanded
Bome. Bnah and Earl, dancers. was applanded mome. Bnah, and Earl, dancers,
falr; Mascagnis, Eood; Buah's Schoolboys and BUSH TEMPLE.-A amooth runnlag bill was provided at this honse for the week endling 28. Capacity bumpens resulted. Plctures ppened. gymnastle ofiering. Whelen and Searlee wero
IIted. H. Walker scored with ill. songs. Musical La Moines, sood. Allen Shaw, wondorfol colu
manipnlation. Vera Barrett and Co. (New Acth). Grace Boward, headllner, exceedingly popnlar.
Millard Brothers closed, with eplendid bicycle act PRESIDEAT (I. A. Levineon, mgr.; agent. WillIam Morria). $29.1:$ Eddle Erb, Masus and Ma.
sette, Hardy Langdo, Nagnani Family, there all sette, Hardy Langdon, Nagnani Famill, there all
Week. Reat, 2-5: Pollard, Juggler, Helen St.
Raynor, Clarence Slaters, Raynor, Ciarence Slaters.
THALIA (Thomas Murray, mgr.: agent, Charlea A. Dontrlck).-20-5: Five Mnalcai spillera, Mary
Ann Brown, Shlelds and Rogers, Trapk and Mont. gomery. ${ }_{\text {ALHAMBRA }}$ (Weber Bros., mgra.).-"Columbla Burlesianera", are not having a blg week. Bual-
nets Manday
 M. E. . -The Jnlalns, featnred all week. Feat
29-2: Blance Brogan. Swwinton and Waller, LYCEUM (Frod Linlck, mgr. 29.2: Brooks and Brown, Hilmar and Roberta, Edna Lexau, Porta Rlcan Quartet.
VIRGINIA (J. F. Rltchey, Egr.; agent, C. V.
M. E.).-Efrecte of the Storm drew big bualne. 2.$)$ week ending 28 . Bill $29.2:$ Pasquallina De
Voe, the Aldines. Blily Moore, and the Sherwood Voe, the Aldines, Blily Moore, and the Sherwood
Sleters. Dean and Eiter, Fenner and Lawrence.
GARFIELD (Fred Schaeffer mar. M. E.).-Deevers Manltina, featnred all week.
Rest 29-2: Stephens and Washburn, Prentise Rest 29-2: Stephens and Washburn, Prentisa
Troupe, Marie Mannlog, Margaret Severance and Co.
PEKIN (Robert Motto, mgr.; agent,
C.
D.
D. M. E.). Herbert Loyd featnred all week. Rest
29.2: Jerome and Lewls. A. Willing, "Four JIg 29.2: Jerome and Lewls. A. Wilkins, "Four Jig
 M. E.). -Green and Moss Co. featured All week:
Rest, 2-2: Zamora Family, Dunbar and Turner, Ed Gllmore. "tryout", at the Kedzle new act, was given a
aeek, and limme. diately booked for a tour of Assoclation tlme by
Edward C. Hayman. Mr. and Mrs. Jack Harlow and Janies Fuitonn were the plasers. Mr. Fultou
did not go on the road with the act. as he is to We stage manager and play a part with "The Winnlug Miss," a company organizing here for
the road.
Coney Holmes moved hls onfe Wednesdey to
room 503,167 Dearborn Street. room 503, 16T Dearborn sir
Mr. and Mrs. Fred Julain's vauderille debut at
the Arch Monday nIght proved a success, and they were presented with an elght-foot crysan themuni horseslice and one bunch of roses, al
Mrs. Jutaln could hold in ber arms. "Senator" Francls Murphy opens at Toledo 5
for a tour of the houses booked by Coney Holmes. There is some delay in transferring w. Newkirk from manager of thanserring Haymarket Thea
tre to tre to the oftice of the Western Vaudeville Asso-
clation. and it Is rumored that C. E. Kohl has ciation. and it is.
changed his mind.
I. II. Herk has contracted for a regular brok
form contract to be used at the Emplre hereafter.

The majority of the cases in which theatrical partlea enter into ilitgation are settled by meaus of agreement between the attorneys. It Iomks
now ilke the case of IIarry F. Weber VA. Sam
Schliter for commisslon for bonking smalis thea now like the case of Harry F. Weber va. Sam
Schilier for commision for booking a small thea.
tre will be settled. Schiller's defense is that tre will be settled. Schiller's defense is that
Weber acted outsile the scope of his authorlty In contracting for acts, and bases his claim oi
the fact that an act has bronght suit agalnst him for cancellation.
The sult of Beecher and Mage agalnat Max
Weber, for cancellation at the Trocalero was ad Weber, for canceliation at the Trocalero, was add-
jnsted by an arreement to give the team addithonal time. Wal Brookn va. the Thalla Theatre
for canceliation is llkely to be adjnated ont of for cancellation is likely to be adjasted ont of
court. Ielgh and Shone, who were canceled at
a small house owned by Fred Wahlert. bave
started actlon. They clalm that Washburne and
Irving, who booked them, knew that the houso Irving, who booked
bad changed poltcy.
Tell Taylor claims that Joe Howard "gypped",
one of the songs now ln "The Filrting Prlncess" one of the songs now ln "The Filiting Princess" are the same, note for note. "The Jolly Gliris" cago on the Great Western. The management has Will be adjusted. "Senator". Francls Murphy, Who waa cancelled at the lola Theatre on a San-
day night several weeks ago, while puting on
"stock," started actlon, and states that the case was settled by L. Powell paylag hlm $\$ 50$ The Victor, Cblppewa $\overline{\mathrm{Fa}}$ 27. Poor buslness.

Moee Goldamith la here from the Paciac conat, rapldiy recovering from hls recent 111 ness. Ho has several offers, but will not make np his mind Dan McCoy was here Friday and Satarday, en Dan McCoy was here Frlday and Satnrday, en
route to Clinclnanth. Where he wlll manage the
new S.-C. house (The Bell), probably openlng 20 . route to Cincinnati, Where he wil manage the
new s.C. house (The Bell), probably opening 20.
He was formeriy manager of the Majestlc, Den-
ver, and has been with s.-C. ver, and has been with s.-c. for several years. The boller got out of order at the Unique,
Rock Inland, Ill., one day last week, and no hocknee was given. At nlight the whow went on
mathont any heat in the house whatever, and it
withont withont any heat in the

Commencing 20 the Grand, Snperior, Wis., Whll play 8.-C. acts booked by Panl Goudron,
and will be "apllt" with the Power, Hibblag, Minn.
Panl Gondron retnraed Saturday from New York,
Where he and Chrls Brown held a conference
whlch ended ln thelr getting together on geveral which ended in thelr getting together on several
matters pertalning to booklog. Mr. Goudron stopped of at Niagara Falla, and a
der-of-the-world for the arat tume.

It is deanitely settled now that the new Ma-
jestlc, La Crosese, Wfal, will open Jan. 8. It jestle, La Crosse, Wfa., will open Jan. 8.
The open meetlnge of artlats belonging to Local
No. 4, at 10 Soath Clark Street, have been dle-
No. 4, at 10 soath Clark Street, have been dle.
contlued until after the arst of the year, and contlinued untll after the arst of the year, and
lnterest ont. The Unlon sent a company to Cherry, III., for a benent 2, and will hold a ball at the coll-

Wille slegel of the Telegraph Fonr became
separated from hls volce last week. The act was forced to inish withont the ald of bls

The vaudeville house at Superior, Wis., formerly booked by the Sullivan-Consldine ofice, has dlseon-
tInued week-stand vaudeville, and will herafter sued, week-stand vaudeville, and will hereafter

C. Howard A. Leigh and Leora De Trusge are
rehearsing a new vaudeville act which will be rehearsing a new vaudeville act which will be
called "Complicated Complications." "Terry" O'Connor has returned to the Asso-
clatlon offices, after a burrled visit to Boston, lathon offices, after
where her folisg live.
Marshall Montgomery dild not appear at the Marestic for Friday matinee hast week. Ab the
ventriloquist was about to walk on the atage ventriloquist was about to walk on the stage
lifs dummy broke, and the management refuced to allow him to cliange his position.
Rosalte Muckenfuss has booked Faynetta
Munro for a return date over the Inter State Muncuit.
Carl Rettick, travelling representative of the Itter State Clrcult has secured the booklng of
the reople's. Beaumont. Tex., and the Star, San Antonto, Tex., for lifs ottlece. and the Star Mr. and Mrs. Julaln, for several years the lead-
ing players at the Marlowe and great favorites In that nelghborhood, slgned with the Chicago Vaudeville Sianagers' Excbange to appear thls
week at the Apollo, a nearby house managed by week at the Apolio, a nearby house managed by Arthur Tarvis, and are proving a strong attrac-
tion. The salary is sald to have been very
large for a bonse of tee large for a bonse of the Apollo classe, but the
popularity of the players in that section o ftlie
 stock house for reveral seasons past, opened with
vaudeville fast week. A number of benefits were arranged for the
sufferers from the mine disaster at Cberry, III. suffrers from the mine disaster at Cherry, III, management of the Thratro Managers' associa thon netted a large wum, and smaller affairs real izell comparatively large sums for the fund
Cole and Johnson moved orsr to the Crown this
week with. The Red Monn." after a successful

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| :---: | :---: |
|  S．वYOdרIM S3าy甘HO <br>  <br> HOL3YS <br> Hdvyอ3าヨ1 SS3าヨघIM LVヨyפ |  |
| FRED <br> With O＇OOMFIOR，BAUMDERS and COMPAYY． <br> Mow a Riot on the Morris Time． <br> HEREBY WARMS all OHOOEERS to heop away from my novolty used in this act．MOBICAL AOTB TAXE MOTIOE． <br> Anyone attempting to infringe on my patent will be proseouted． | BOB ALBRIGHT <br> ＂THE MAN MELBA＂ |
| SPELLS ${ }^{66}$ MENETEKEL＂9 <br> FOR PARTICULARS EEE FULL PAGE AD．IA ANNIVERSARY MUTBER． First 8 correot eolutions of conundrum mailed by FRED TERRY of the TERRY TWIMS． <br> BEM 8．MrARS of sARAH BRAYDON \＆ 00 ． <br> EDW，MILLER，Btage Mgr．，Bijou Dream，MEW HAVES，Conn． | Speotal soenery． <br> A\＆ALF．T．WILTOM． |

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The annus1 T. M. A. A. beneft was beld at the
Chicago Opera
Bin Ward, stage manager of the Criterion,
turned in $\$ 50$ to the fund for the widows and or.







Fay. Two Coleys and Fay open $A$ pril 11 at the
Bronx. New York
Hern and Mack are now plasing the Jake Wells
Clreult. clreult
Jack Ripp returned to Chicago Saturday night.
Thise Now Comedy will open 13 . It is owned by
Jones, intick $\&$ Schefrer.
George $F$. Hall bas mailed postres and photoy
frumi Eughan! and Scotiand. whilch Indicates that

 Tell Taylor han socceeded Armand Katig in the Icturer role of "The Klusilag Girm" at the Cort.
The Melnote - 1 anole Trio opened at the Colum.
lus last weekk for a ten weeks tour of the Walter live last wee clrcult.

 No. $788.59+345$ un in Walter Feceten omee liant for livokngs. "No. am liere "fter my laundry."
fie rellicd.





 "Every now and then 1 get a birtbday.

Young, and and now it happens almost every
year.
and can
feel
one ithink lit will arrive about next Frlany
eveulng. November 28. 1 was bork after the

 For thly 1 expect to settle the check, whlch
will be comfortably large. But, never baving
encouraget the

 coining thirnty will have to shift for them
selives, and will probubly give them a stern selven, and
look beilder.
Redwoml and Gorilon are putting the nolxhlug toucties oin " "ew act which they will present 14
vaudeville. Mr. Redwoorl recentiy disposed of theatre in Calyary. Canada, and determined to re Mabel Carew commenced ber toor of the or-
pheum Circuit at the Mary Anderoon, Loulsallie. phem Crcult at the Mary $\Delta$ ndereon, Loulerille.
last week. last week.
S. A. Bristow. the William Morris attornes In Chicago, jumped clear to Danville, Va., to eat
his Thankegring turkey. He was at his home but four houra.
M. St. Julain, and Marle Cline were married at
Moorhead, Minn, Nov. 18 . of Harry Grimm has jolned with his old partner George Bromley, manager and masical director of the Pollards, who fell and broke hle arm three
No.

After working over three monthe for the Western Vauderllle Assoclation, the act known as
"Ward DeWolr, Ralnbow, Slaters and the Pony Boy Giris", wai canceled at the Templee Prond
Raplds by Manager E. P. Churchill laot week.
 Murphy), Immediate action will be taken agalna the nianagement for salary and damages. The Consensus of oplnlon In Chlcago is that Ward De
Woif and the Ralinow Slsters are clever joung sters, and the announcement of the cancelation
consequently canted much surprise.
The act opened at Saginaw thls week for a run over the Waiter keere time.
 made her reappearance ln vandevilie at the Jullai tlme. She has completely recovered. The bullet
of a
22
callbre
revolver
penetrated

 sharp-shooting act. A bullet went to the wlag

Smith and Arado have signed contracts for
tour of the $S$. $\mathbf{C l}$. Circalt,
tore of the S..C. Clrente, opening March 7.
are now playing Asocination time are playlag Association time.
Beonner. Meredith and Co., who recently com
pleted a tour of the Inter State Circult, are now playlug for Charles H.er state Ciran

## SAN FRANGISGO

## variety's weatern omfe, 2004 Sutter street.

by legter fountain.
ORPMEUM (Martinc
Weck
R2: Weck 22 Jotin B. Hymer and Co. In "The
Depll and Tom Walker," hendiliner: semred with tlie gnllery. falling to appenal strongly down

 overs. Edwln
virgetta, novel and elever. Hold





ค月








 ir pint ir mud "orklyg good sloking, Imperint




 Evers following. succeeded in arouning atention Evers fillowing. sucrecded in fronsing attention
after a slow start and cloned nicely. McLallen

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and Carson, despite handleap of eloolng pooltion.
recelved good applaune for their clever roller
 Nye, monologist, scored for good laugh although


 banjolists, opening welection poor, closing medies greeted with blg hand. Abdallah, Arabian acro but, clever and well recelved. Buckner, cycllist.
senuational, closed blg. Charles Kembing, ill song, well lliked. Hig. marrls, mgr.; egent, s.c. W. P. Reese).-Dick and Allee McAroy, weli act; Killon and More, song and tolk, very wer
IIked; Edwln T. Emery and Co., In "TThe Mill llonaire, good laugh wlaner; Howard Misulmer and Co. falled to appeal, lack of actlon princlpa surprising and sensatlonal, scored heavlly in clos-


In VAREETY, bere, comwhen playing s.c.C. time are not contract acts and were booked only fron week to week wlth no
guarantee for consecutive time, a fact of which they were aware.

For a ralny weelk buslness bas held up at the
varlous
houses
remarkably
well proved to be a banner day for well the show shopa in town
 Brooklyn, N. Y. Wedding will occur Jan. 22.'
Marion Baisiy, formerly of Ranson and Balsty. in a nice home of ber own in Oakland with eomportable bank roil on the slde. Nothling but
a funce running around the house.

Merritt W. Gano, president Metropolitan Realty Co., or Denver. arrived 24 to complete Anal ar-
rangements with Walter Bof Morris house in Denver.
Thit
Tlitanksgiving number of the Examiner. iditced entirely by women (the proceeds from the
ante turned over to the Assomiated Charties) nite thrned over to the Associated Charities), prlnted was auctioned from the stage of the Orplowm liy Edwin Stevens, who boosted the Hill silver frome crery section of the house. lirger colns whitell landed with a good solld thud
ngalnst the back drop. Never again, Nass Edwin.

Witter J. Talhot is now asmoclated with Bob
Burns, the boking agent. and will manage the保
 kllied hier heirgyer at Auburn, Cul., a few weeks

 Intcresis lit this territory. will glve a recital at

 wis destruyed by fre invt weck, entermerly held.

Hol, Rurns adided housury in the following towns ling Sillims, Hollster. Coallinga and Hanford.


Who can harmonize perfeotly. Either a good Bari but you MUST BE GOOD or DON'T Will do Exhowa day. Change of songs twloe a woik.
 TUCKET, R. I. (for Rold EDAvie, Leaseon), This
is Real Houso with AN ORCHESTRA OF REAI
UNION MUSICIANG.

## JOHN J. JUSTUS ETHEL ROMMAIN $\mathbf{c o}$

Prosonting the Ruasian Playlet By HARRY \& EHELDON.

REPRESENTATIVE ARTISTS
REPRESENTATIVE ARTISTS


| sYRACUSE "HERALD," NOV. 28. <br> "illly Leva, a dalnty little artist who returne to Syracuse fresh from ber trlumpha in Europe. Her costuning is exquisitely beautiful and ber gentle, artistic and pleaslag manners are in the highest degree attractive and taking with the audlence. She is magnotic and graceful, is an acconiplished actresa, and la "aa pretty as a pletare." allse Lena received a cordial welcome at the bands of her audlence." |
| :---: |
|  |  |



Direction PAT CASEY

THE SEASONS SUCCESS


Dec. 6, Majestic, Chicago

SYRACUBE "JOURMAL," MOV. 28. "Llly Lena. Just arrived from abroand, eye Into a mong than she ever dild before, and nakes the spotlight dizay with her new
nowus. It lis none of our business bow Col gowus. It is none of our buslness bow Col-
lector Louls Loeb ever let those gowns lector Louls Loeb ever let those gowns
tbrough the customs House, and they are almost as blg a bit an Lily's new hats.
There are at least three new nonga that bave speed to them in the cute clase."

## GUY RAWSON FRANGES GLARE "JUST CDDs." DEO. 6, GAEDEM, BUTFALO. B01 TOMA. DICK no ALICE WcAVOY

 "Herald Square Jimmy"Ting at the Fownlugt thiseo earo FARTyY.




## VELDE TRIO

In thetr Earopean Equillivial Larobatio ComMnatiea, faoluding the "LOOP-TERE-L00P" D0日s (The orictant, met a eopr.) Fow Playing the Midele Weat.

Pormasont eddroes, oare VABDETY, Ohloage OMon.

## MAE L. MACK

 05 20


Mangemeat, FAREY IC. ETROUEE.

## VERNON

Ventriloquist, stands in the front rank in his profession.-"The Era," London, Eng., Oot. 16.


Ohange from opening to oloeing the ahow. At tho IIfth Ave, Fow York, this weok (Ifor. aip).
ALF T. WILTON, ROPROEQREAEAV DEC. G, GRAMD OPERA HOUEE, PITTSBURG.


HILDA HAWTHORNE

HAMILTON HERALD.
"Hilda Hawthorne is a alnger of some clasa. She la a ventrilloquint of more than ordinary ability, and her work with 'Johnny' in certalnily clever. Not the silghtest inovement of her ilps or face can be detected,

PRESS-KNICKERBOCTER, ALBANY, NOV. 23.
Miss Hilda Hawthorne, in a singing and veutriloquial act, is at once great favorite. Her volce is one of the sweetest and purent heard In tuls clty in some time, and ber clever ventriloquist act with a alngle dummy. takes from the star
nidas grently to the act." This week (Mov. M9), Bennett's, Hamilton. AL. BUTHERLAND, Agent.
 EMOCMV THE COMEDY Eeeps the people MAN-FISH Keeps the people laughing throughout his act, whicb rune 15
minutes. 15 My tank can be in (two) only one minute to place; everything up-to-date. Enoch bolda the worlda record for staylog under water Th minutes $401-6$
Beconds. Funny jokes and aylog: all new. The Greatest seconds. Fronny Jokes and anylogs; all new. The Greatest Act
of Itsind on earth. Letters, care VARIETY, will always and

GOOD MORMRMG! HAVE YOU UBED (THIS) PAIR'S SOAP:

*TLID SOAP PDDDIER*
By HARrY L. MEWTOM,


## 7 ARIETY

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CARDS OF ARTISTS UNDER THE HEADMGG OF
 AT FOLNOWHG RATES:
102 Imeth elnale oel. 84.00 memithly, net 21 Inohes double ool. 822.50 monthly, nge
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IV edverticoment under this hoading acoepted for less than one month and no proforrod poaition siven. Remittanoe muat accompany advertisementa forwarded by mail. Cash disoount for 6 and 18 montha.

## ARTISTS-MANAQERS

 IT 15 WORTH YOUR WHILE TO BEAR IN MIND the faot that the SOUTH AND THE MORTH are mow oommooted
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# HARRY 

OHILDARTIET


## BOSTON

## by ernest l. watt

noom 215 Colonial Theatre blag. KiIT11'S (Geo. Clark, mgr.; agent, U. B. O.) Hys batt Beatrike ngrram and co., in sketch;
 erth, ropist; Benj. Chapin anan Coif Tiree Donals,
attuletes; Browning and Lavan, Dolhery and Har-



 danceen; Chas. Ma, Mond und Miss Beatrice, hary
und saxophone; Four Broadway Bos, good com.


 Harry Grant, Dunn Slisters, the Augers, Madause

 Frankilln, Dlxon and Hanson, Eddie Carroll, Rube
Golde, Morgan and Chester.

 Hardy, Horman and Kelley.
OLD South (Nat. Burge
 Steele.
PASTIME (F. L. Browne, mgr.; agent, N.
O. $)$-Reld and Foster, Rasmond and Eillot,

 Arthur Cody, Deqorest.
HHB (Jo. Mancer migr.; agent, Willam Morris). Sandi, Hazel Bingham, Frank Milis, Gertrude

 Kessner.

## PMILOAELPHIA

## by aroles m. young.

 keep up the action, and Willard SImms and Edith Conrad far down on the bill acting as a anapper.
rounding out a pretty good enterialnuent.

 to tram aulue. Sorer, athu the anish in on ane novelty was onered
to by Sam Mahoney, who styles blmself "King of the
Ice Floes." Maboney swlms and flounders about Ice Floes." Maboney swlms and flounders about
In a tank in which there are several cakes of
real tce. Maboney juggles the ice cakes and real ice. Mahoney juggles the ice cakes and
glves other evidence of enjoytng himaelf as much
as a summer bather in the ocean. Maliones is as a summer bather In the ocean. Mahoney is
supposed to be in the tank whlle several scenicsupposed to be in the tank whlle several scenic.
changes, well staged, are shown. He they leaves
the tank and gives a short lecture on phissical coltare, returning to the tank to disport hilmself
smong the lee. As a vaudevilie act, there is not a great deal to it, but it is an interesting is not
anht.
bition, and was well recelved here. Homer Lind. bltion, and was well recectied here. Homer Lind.
supported by a clever cast, presented. Thie Opera supported by "the frat time here, and acored
SInger for
atrongly Singer" for the frat time here, and scored
strogis with it. it is a well written sketeh
with a "Music Master" story, and glven tone by two of the cliaracters working from the or-
chestra, and a corking good bit by Abert Linde
ss 'Props." Ada curry proved herself at and ss "Props." Ada Curry proved herself an accom-
plished violinist, and Charlea Wagner added watlsPactory viollnist, and Charlea Wagner added satis-
fape sketch made a hitt. Malici
 Srey San." It is a CbInese character playlet.
prettly staged and well geted, with one bit of
businews which adds a iltle of the "meller. busliness, whitch addn a itttle of the "Meller.
drammer atmosphere to it. Most of the story drammer" atmosphere to it. Most of the story
Is told In rbyme. and while the action is at all
timea slow and dragged. the aketch plenued thmea slow and dragged, the ate atch plensed
throagh Its capabie rendition. The George Bonhalr Troupe put over a solld hit with thelir Arst-
clage "risleg" work. Nothing to approach thetr


Thompson open the ollo with their famillar ape clitity aud deserve, pralse for the very nea hivesing. Davis and Hazelton put over a gooid
 made good use of the opportunity to puif ". locals.;
Smith and Champlon's act was cut froun the olio, Smith and Champlon's act was cut from the ollo,
as the show was too fong. Cleancid ull, the
 test with the majorty of laughing shows. Thuc
show prohably
wina extra laughs for the rolki,
 Watson (the origlinal) has a "plece." of thily gliow.
and of conire the Watson trade inark (pluk tIglits) is displayed profusely, but there has been no great oullay for costumes. The princlpals aii
luok well, but the cliorus bas been silthited. This IA spectaily noticed In the stockings worn by thre
majority of the girls, and as they are good work. majority of the girls. and ass they are guod work.
ers. they abould not be pagsed up in the dressing. ers. they ghould not be passed up in the aressh
ThocADERO (Charles Cromwell, mbr.). $-\cdots$ Mer ${ }^{\text {ry Maldens." }}$ GAIETY (Eddle Shayne, mkr.) - - Merry Whirl." 'ANOD

## ST. LOUIS

## by franis r. anfemger

## COLUMBIA -(Frank Tate, mgr: agent, or-


 Brothers, Jaines 11 . Cullen, Montambo and Bar.
tell. telli. Very popular bill.
 "Tony and the Stork"; Ssm Watson's Farnyard, and the Sork, Saret sam Matzon's Farm. Hamillua, Fred Wa, taon, Toklo Japs. The Japm
relliace Flexthle rempee
Talk' Burleaquers, Rercentinach:, mgr.)-"Town Hinlt the Fence,", one of the best of the senson. Hik cast Includes Louie Dacre. James Mullen.
Rowalie, Sam Horan, Charles J. Burkuardt. It





Michurd Spamer hay been appoluted dramatic
 Thanker.

## The Delta 1 mpirovecumint co. has been incorhirnted tor $\$ 35.000$, to bullid a moving picture

Frimk Rumersing in the latest travelog lecturer megh a stion in st. Louls. Monva's Rand phasel it the Collselum Saturiluy
mind Sunday.






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not ovor ${ }^{5}$ ft. tell; quiok and aotive, good farure and foatures noceseary. Highent malary; a ploman
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Addroes 2. c94, Iang Aore mily., Fow
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 presemting in vaudevilie,
"The Stable-boy and The Girlie"
Boolding ropresentative announced later.

Two of the best comedians I ever had working for me. Mr. E. D. MINER


We have a 8 got pieoe that wo will utage, put on the numbers, furnileh original musie, deelge moenery and costumes and grarantee jos a pronounced sucoegs. When you get us you are aure of a cood ghow. Past 2 seasoas with E D. Miser.
 Weak of DEC, G, AUDITORIUY, ITMRT.
"tian and mon tiat eratia"


THE HONCN CALLIOPE OF THEN ALI BELL OF BELL and RICHARDS NOYELTY "ELbotalo" MUSICAL ACT
 20RE THAN HALFIS OF THE AOT THE LADY DOES.
30RE THAN HALF OF THE AOT THE LADY DOES. AXOPHONE, XYLOPHOME AND MOVELTY INBTRUMENTR. ONLY AOT OF KNND IN THE WORLD. "FEATURTMG" THE ELEOTRIO "SWORD DUEL." Orphonum, "TYEATURDIG" THE ELEMdon, Cona., Mov. 89. HAYWARD wo HAYWARD "HOLDINO OUT"


Boys you made them laugh more than anybody ever did in this house.

Mr. C. W. DANIELS, Manager CASINO, BROOKLYN Sunday, Dec. 5, Casino Theatre, Brooklyn.

ARE STILL BOUNDING INTO POPULARITY Those SO-DIFFERENT ACROBATS are, as usual, BOOKED SOLID
ONE OF THE SEASON'S BIG HITS
DiNE DF THE SEASON'S BIG HIS ORロमFUM OIROUT
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## A-NIFTY:

WHy is A flying machine at a COUNTRY FAIR LIKE A GOOD JOKE TO A CANTON, ill., ADDIENCE? ANSWER:
cadse in"s over tebir meads.


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## SAY: ABE-BRUM

tell fred what you know abodt another verse to the bong and he will send it to me. how many have you got coming?

| An Ideal Combination |
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## JEROME H. REMICK \& CO. Music PuBLISHERS <br> OHICAGO OFFICE, <br> Grand Opera Howse Bullding

(HI. Cardoza, mgr.; agent, N. Jeffries).-Vaude-
ville and pletures.

## BALTMIORE, y

MARYLAND (Fred. Schanberger, mgr.; agent, "Monk." to Immense houses; the Kentona, ex cellent novelty act;"'High Lle in Jall'; Countesa. Rosest and Mons. Paula, good sliging; Four Mual.
cal Maclarens. Scotch comedians, good; Keno and Mal Maclarens, Scotch comedians, good; Keno and
Morrls, nmused: Four Idanlas, acrobats, excellent. WOILSON (Joe Dillon, mgr.; agent, Joe
 Royal Musical Five, masical, Dig impression; Le
Compte, "Are eater," good; Shorty De Witt, amused; Rose Berry, impersonator, very good: Jordan and Brown s. and di. scored; Maude De I.ora. acrobatic girl, well liked; Blocksom and Rurns, burlesque
fun.-ViCTORIA
(Penrce agent. William Morris).-Third week of the Bradiley Minstrels; Mile. Jewell and the Great Kenneth. "necond Right," excellent; White'a "on-
rellable" mule, laughable; Rlalto and Co. in "The Artist's Dream," good sketch and Co.; Golden and Golden. comedlans, amused; Emerson and
Fougre, very good; Spa ulding Trio, gymnats, reFougre, very good; Spaulding Trio, gymnasts, re-
culved applause: the Borderous, sololsta, impresnlon. RLANEY's (Sol. Saphler, mgr.; agent. I. R. A.)-Sandy McGregor, Scoteb comedian, excellent: Max Yorke's Terriers, scored beavily;
the Stexidards, mualcal. very good; Dilla and Temthe stomidaris, munical, very kood the Plotitia, ex-
pleton, contortlonlats. antound; the pleton, contortionists, antound; the Plotig, ex-
cellent. WizaRD (Bonnon a Lewy, mgrs. agent. Joe Wood).-Smith and Harrls, well liked

Earl and Wilcox, mastical, well recelved; Fran and Sadle Harrigan, good; Vassar and Arken novelty: Meyers and Myers, impersonators, sood
Leonard and Phillips, sketch, acored.
ansi TORIUM (Howard C. Jackins, mgr. agent, Joe Wood) - Vauderllle and m. p, GAYETY (Wm. L. Ballauf, mgr.).-""Rlaito Rounders," Shaw to big husiness. MONOMENTAL (Monty show to good business. GERALD C. SMITE. HAVANA, CUBA.
NATIONAL (A. Publllones, mgr.). -Week 22: Raffayete Dogs, Mg hit; O'Brlen Troupe (5), acrohats, novelty number, very good; Marguertite
and Adriel, balancers, woman unuanally trong; Peres Brothers, har, well received; Pito and Chocolate, clowns, entertalning. ACTOALIDADES (A. Martin, mgr.).-Two Areus, dancers, very good; Faure Duo, s. and d.i well received;
Rosario Ruiz. Spanish dancer, fine; m. p. RoULIN ROUGE (A. Misa, mgr,). -La P. Belle and Carmela and Co. in sketches for mien only. always pleasing; Hidalgo Duet, singers, went
well; Amalla Sorg, Spanish singer, well, uked m . p. A PAYRET (Jos. E. Casasus, mgr.).-Larine and Leonard, very funny; an Interesting Hine of moving pletures make the rest of blll.
NOTES.-Payret has opened for a short season NOTES.-Payret has opened for a short seagon
of varlety and moving pletures before the greal Itallan tragedlan. Lydia Borelli take posseselon of the hoase. the frrst week in December.-A. Misa, of the Monlin Rouge, will sall for Europe
shortiy in search of acts for the new open-air shorty in search of, acts for the new open-air
theatre. "Polyteama," which will open in Janu
ary.
ROCKY.

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NEW HAVEN, CONRS.
POLI'S (S. Z. Poll, prop.; F. J. Windiseh, res.
 well recelved; Ganch sisters oftered one of the best acrobatic featuree ever seen in New Haven; Cluford and Burke, bf. number, exceedingly good; olce; Mr. and Mra. Mart Moelections, excellent Voice; Mr. sho Mra. Mart Murphy, in the comedy
"Clancy's Ghout," were as good as usual; Sam Dady, impersonator, good; Hill, Cherry and Bill,

## ITDIANAPOLIS, DTD.

GRAND OPERA HOUSE (Sbafer Zlegler, mgr.; akent, U. B. O.: rebearsal Monday 10).-Th Plequays. European gymasats, with the man doRay buck and wing dance on his bands. Ruby Johnstons. xylophone Trio. globe troticers; the Johnatons. sylophone Trio. globe troters; the "Tranip Juggler," good; Hymack. spectal attraction, bit; Avery and Hart. colored, good; Clara Belle Jerome, Wullam Seymour and Elght "Dan cling
Owen,
mgr.:

Young and sister, novelty jugglers; Walter Jamea, strong; Almont and Dumont, reaned muslefans: Caesar Rlvoli, holds audlence; Montgomery and Moore,
EMPIRE EMPIRE (Henry
Doodle Girls," to gurton, mgr.), "'Yankee

## PEEEBKILI, X. Y.

COLONIAL (J. C. Engle, mgr., agent, Joe Wood).-Ben moore, ordinary; Cbass. May and Co.. ordinary; the Jacksons, s. and d., good; Three
Moores, acrobsta, falr.; pletures. JACKBORI, MCF.
BIJOU (F. R. Lampman, mgr.: agent, W. V. pleaned: Ellaworth and Lindon. "His Day On.: well recelved; Flanagan and Edwards, a kllmpa. oft. progressive life, called "On and Orf." decided
BRADLEY.

PROVIDENCE, R. I.
KEITI'S (Chas. Lovenberg, mgr.: agent, U. B.
O.: Monday rehenrwal $\mathbf{0}$ ).-Geo. Beban, beadiner:

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Direction, JENIE JACOBS


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EOCEEATEIO EQUTLIBRIBTS ABTD AOROBATB.


WEER DEC. G, COLOMIAL, NEW YORE.
barbett sibters, awith gidney or oibgon and

Produced and Staged by Mra. Goo. W. Do Haven.
Routo, goason 1009 and 1910 .

| $\begin{array}{rr}\text { Ang. } \\ \text { ". } & 28, \\ \text { ic } & 20,\end{array}$ | Fifth Avo., Now Tork Dotroit. Roobester. | $\left\lvert\, \begin{array}{cc} \text { Nov. } & \text { 88, } \\ \text { Deo. } & 8, \\ \because C & 18, \\ \hline . & 80 \end{array}\right.$ | Oakland. <br> Los Angolen. | $\begin{aligned} & \text { Mar. 21, } \\ & \text { Aprll \&,' } \end{aligned}$ | Indianapolis. Cincinnati. Milwakee. |
| :---: | :---: | :---: | :---: | :---: | :---: |
| Eopt. ${ }^{6,}$ | Toranto. | Jan. 8 , | Salt Laka | "، 18, | Memphis. |
| "1 18 <br> 19 | Bufflo | ${ }^{9}$ | Ofdon. | " ${ }^{25}$, | Now Orleans. |
| "، 19, | ${ }^{85}$ Lorial Majeatio. | ${ }_{30} 17$ | Donver. | May ${ }^{\text {a, }}$ | Yobile. |
| ot 9, | Butte, Montana. | Feb. 6, | 8t. Paul. | " 16 , | Louisville. |
| 17 , | spokane. | 18, | 8 8ioux Oity. | 28, | Columbus. |
| Hov. ${ }^{\text {25, }}$ | Seattle. | ${ }^{87} 8$ | Omahe | June 80, <br> 88 | Pittsburs. |
| 14,' | 8an Francisoo. | Mar. ${ }^{6}$ | Kansas City. |  | Philadelphia. |

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## 6 <br> CRAZY

SNAKE99 the great big inolan song hit
 M. D. EMMIEMTE, IIE EOMth ioth Etreet, Ginlindelphis

## MORAN an WISER <br> 'The Eccentric Hat Throwers"



Whill De Monville, comedy sketch, well recelvel; dntity wusical offerling. did well; Myrtle Byrns.
 hunsai Monday il). -Emerie \& Silivern, equillbrists. kooid; Moore and St. Clalr, singlog and talking.
fulr Cring frir: Crenyon. ventrilogulst, entertalning: Three
i.uifirs, eccentric lancers, did well; Fisher and hurkhart, eccentric Tyancers, did well; Fisher and dnncers, hitt of show; Mil. song and pletures closed
sirong bill.
SAVANNAH

GRIMETM Inter State: R R hearana Monday 2). -One of the
Insit mist Nhows ever presented at thls house. Busi
miss Monday capaclty. The Murdos, dog spectalty
 ntrumental plecis to good applause, her "rag.
 Mhllor. tmmense bit; Irene Lee and Her "Kandy Kilk.". "rent hing feature act Gertrade Lee Fol
sion in "The Goid Cure." clever playlet, abound ling in linghter: pletures and songs.-ORITeillon (Frank \& Mubert Bandy, mgrs.; agent

 Flngslurys, novelty mualcal. Added attraction
thits work is presented by an unknown" who thtw werk is presented by "an unknown"" who
liultntes Miclinrd Mansfield in dramatic recta
 Lunn. mpr.: Agent. Norman Jefferles: Mondas


 "gent. tins Sim: Monday rehearal 11).-Firat werk of resmume vandevilit to large attendance Thir irralan Company, novelty water net. gome-
thing out of the ordlinary and nue that made good




 "III in Mlayel. R. MACRICE ARTIICR.

## SALT LAKE CITY, UTAH.






 Indders; Ihevis and Merrlll, s. and d.; Wm Ray nim. Vila Kerne and Co.. "Fixter Fixed It" and Nell Arnistrong, s. and d; Blake's Clrcun, Fince, mgr.; agent, Joe Leo).-Davla Sisters, J.
nid Hnd d.; Blosagm Harls, s. and d.; Harry Lor-
rulnce, be comedlan; Ser d.; Martha Arburg. Sermour and Allen, aud and Momedian; Steven and Paul, acrobats. De Grace. comeds boops, and Baby Barbler.

 American Gypsy Giris, wongs, tine: Mile. Viscaga viollniste, very clever; Howard and Lewis, come very good.-MAJESTIC (Frank II. Dounelian nirr.; agent, S.C.; Monday rebearwal 11).-Del more and Ler, aerialists, Kreat;
hicendilne. appreclated; Kathry
De Palr: lill and Sylviany, umicycliste, very clever 'Tralnor and Dale, in "A I'revarlcatling liero,'
enjoyable sketch.
W.

TEMPLE FORT WAYNE, IND.
A.).-The (F. E. Stouder, uigr.; sgent, W. V Mci--The Tro liardte, traventy acrobats, plomed and co., "A Mall order wifo." well llked: Anng Woolwird, roprano. excellent; herry and herry
 Hartimin, ingr.: agent. w. V. A.)-Le wit ait Ashimore, nketch. UA l'alr of White Durekt. The Twins blowsom, Murvelle, equillbrist, deve very good. Thie Twins Blowsom, w. and d., very good. 11. J. REED.

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Why don't those throe boys ask the landiady to use the warming-pan on their beds before they rotire 1 don't like the way they eat escs here. I think it is sloppy out of a tumbler.
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Friend Griff:-Honors are, about even in regards the "Tea and Coffee", question. The armouths water. By the way, do you mise the hot Water oun while traveling woight from the effects
We are all putting on wo of the good home oooking we get in the "digs."
Dear Friends-Thanks for all that news. Communioations, "VARIETY," London.

The aot that always audience.

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# THE ORPHEUM CIRCUIT CO. IS LOOKING OVER SOUTH. 

Martin Beck on a Tour of Inspection of the South, Which Will Include Cuba.

Chicago, Dec. 8.
Martin Beck left New York on Tuesday for a trip of about two weeks or so. first coming here. From Chicago Mr. Beck goes south, visiting Nashville, Birming. lam, Chattanooga, New Orleans and several other cities in that part.
Before returning, the Orpheum's general manager will inspect Cuba and its principal cities, striking Havana first. There has been an amount of talk lately over Cuba and the vaudeville possibilities there. Several Americans covet the country for vaudeville, which must be of a "dumb" brand to invite the attention of the natives, thongh Spanish singers are favorites.
The sonth has been studied by Mr. Beck for a long time. The Orpheum Circuit has gradually worked into that country, establishing itself at Memplis, Atlanta and Birmingham, besides its solid stand, New Orleans. With booking connections with the large houses of Cincinnati, Louisville and St. Louis also, the Orpheum is in line for an invasion. There lias been a report that this invasion would happen through the Orpheum Circuit securing the Inter-State chain of first-class southern vaudeville thentres called "Majestic" in nearly each vity thr" Inter-State plays. The Inter-State looks through the Western Vaudeville Avoociation of Chicago ("Beck's agency"). Nothing definite on this is known exerpt the rumor that Beck is probably willin'.
On Tuesday Pat Casey arrived in town. $t$ wenty-four hours before Mr. Beck. Mr. Casey may accompany him on the trip.

A new department whe created in the Orphenm Circuit headquarters in New York this week. Arthur Hopkins, manager of the Brighton Beach Musir Hall last summer, has been in clunge of it. It is known as the "Supply Branch." Mr. Hopkins' duties will be to interview acts
calling at the offices and keep liinself generally informed on all turns.
The intent is to relieve Frank Vincent, John J. Collins and George Gottleil, the routing men of the offices, to allow them all the time required for their special work. Mr. Hopkins will be the middle man.

## W. V. A. CAPTURES NEW HOUSE.

Chicago, Dec. 8.
The bookings for the new Polyteana at Havana, Cuba, will be placed through the Western Vaudeville Association of this city. Charles E. Bray concluded the deal with A. Misa, of the Monlin Rouge, Havana, who came on here ly the wny of New Orlcans.
The Polyteama is to la an open-air theatre, playing the sear aromms. It will "pen aromil .Inn. .

## WELL! WELL!! WELL!!!

Boston, Dere. s .
The bijou bream. a picture lumse in longing to B. F. Keith, this werek feat mion the reed of "(omsul." the Willian Morris trained "monk."

## MARYLAND ALL YEAR ROUND.

Ballimurne bre. s.
Jamme L. Koman. pormion of ling Mary land and Auditurimen lacalrow and Kerranis Hatel ball in ome Imilding i. be rently tiled application with the building inspector to creet a rowi gariden and the. atre ntop his triphe entarprise.
Work on the garden will commenere alont the first of the year, and it is as pered that it will be completed May 30. when the vandeville inside the Marylam will be transerped to the roof. contiming over the smmmer. The garden will have a seating cupacity of $1,8(0)$. and will h. mondeled after the American Rowf. New York.

## NEW 8200,000 "POP."

Philadelphia, Dec. 8.
West Philadelphia is to have another new theatre on the north side of Market Street, west of Fifty-second, with a seating capacity of 2,400 persons. It will be built by J. Fred Zimmerman and managed by M. W. Taylor, of the Taylor \& Kaufman agency. Taylor is now manager of Mr. Zimmerman's Liberty, also the Colonial. Both offer pictures and vaudeville. This will be the policy of the new honse.
The ground has a frontage of 60 feet on Market Street, extending 225 feet to Filbert. The theatre will have a lobby of $\mathbf{6 0}$ by $\mathbf{1 0 0}$ feet, opening into an auditorium 118 by 125 feet. The cost will be over $\$ 200,000$. The building will be of brown stone and concrete, absolutely fireproof, with ample exits.

The stage will have all the latest im. provements, including cantilever construction, with room to stage any size act. There will be a dance hall on the second floor; the third will be used for meeting places. Work will be started abont Jan. 1, and the opening will be in the early fall of 1910 .

## DEPARTMENT STORE ANIMAL SHOW

Philadmphia, Dec. 8.
rimble Brom. have pullerlan innovation in departmont ware advertining by the introultution of a wild amimal show as a howliday attraction. Francis Ferarri has जlablicined lis cutire out fit of trained ani-nat- on llac arceptla flow of their bimilding al Clu-atmot. Nimbland Market streets.
Homery show arr yiven and at 4 p . m. 1 ' 1 animals are iom. which combludes the whibition for the day. The flow has luan tranafomed into a wery gome imita tion if: a jumgle annt the Gimbles bill the -how as ". Ifrica." It's free and attrats flomainds.

The fimblas are figuring with Forarri a install : show of this sort ont the top flow


## "AIR KING" LASTS A WEEK.

(himat. bres. s

 week's existrime

GORGEOUS REVUE LACES HUMOR. (Spectal Catile to varimety.) Paris, Dec. 7.
The new revue, produced at the Folies Bergere on F'riday, while gorgeously mounted lacks humor. The very good vaudeville in it is indifferently introduced, and in all the production is not the equal of the Bergere piece of last acason.
The Jackson Troupe of Dancers are very successful in it.

## UNDRESSED, BUT "CLASSICAL." (Sywial cable to variety.)

 London, Dec. 8.Adeline Boyer, a very much undressed "classical" dancer, went well upon opening at the Palace Monday. Josephine Sabel appeared on the same bill, doing quite well.

## CLOSES AFTER 14 YEARS.

After playing vandeville for fourteen yeurs, Krueger's Auditorium, Newark, suslwoled the vandeville department on Sunday crening Inst, when the announcement was made from the stage.
The opening of all Newark variety theatres on Sunday night, the single evening wrekly Krueger's has played the bills, camsed the loss of its usual business and suxprision.

## AGAINST POLI IN SCRANTON.

Another house was added to the Feiber, Nhea \& Contant Gircuit this week when the firm took over the Academy of Music, scanton, laz. It also placed a theatre in "Ipusition to s. Z. Poli, who has been doing a land office business with Poli's, ricantom. this season.
The Arademy seats about 1,000 , and will "In'll Dec. 24, with the style of show Firilur, slica \& Contant have been giving, : rather high grade bill as the popular houses are conducted nowaday.
Frilkre, Shea \& Coutant refused to book through the United offices, or at least pay for the privilege of doing so. Since striking ont for themselves the firm has creatrol n grood sized circuit, placing oppositioll against the United in a booking agency and theatres.

## MOSE GUMBLE'S RECORD.

Chicago, Dec. 8.
Mose Gumble crashed into town last Friday morning with a bunch of New York Durham, a bull pup and a new funny looking hat. Two hours after he arrived he had made arrangements to enlarge his staff, leased the second floor of the Majestic Theatre Building for the Kemick Company, was "fired" out of the Auditorium Annex on account of the pup and made a date to go slumming with a Supreme Court Judge. Judging by the raft of noise made in the Remick office preliminary to the big reception prepared for Mose, he must be the fellow who wrote the song business.
But the funny looking bonnet and the Broadway sulphur he handed around Dearborn Street got him into seventyfour kinds of scrapes. First thing, some fellow stopped him on the street und tried to sell him a crate of oranges. After a hot argument Mose assured the fellow he wasn't the senior member of the firm of Flossi Brothers, and $t$ n minutes later someone pegged him wilh a phony two dollar bill.
To make matters worse and Mose wiser he arrived at someone's office an hour before the time appointed and lost his temper because the fellow didn't show up. but cooled down when he discovered he was carrying New York time on his Waterbury, which made the day here an hour longer for him.
When he started for the Americen Music Hall where his better half, Clarice Vance, is singing Ted Snyder's songs, the taximeter man drove Mose to the American Car Seating foundry. By the time the mistake was corrected Mose felt too tired to do anything but negotiate the haj.

Mose left for Detroit Sunday, from where he will go straight to New York. It's a safe bet that Mose won't return to Chicago again for some time. If he ever does ho will probably leave the 41 st Street bull tied up in a warehouse, and will positively not allow a Kaufman clerk to wish such a funny looking sky piece on him, for that lid surely did pat the Jinks on Mose's visit.


JOSEPHINE DAVIS.
This 1 ittlo package of fempoloe beanty and

 Mret ling with pronounced and worthy succeas.
Merry Curlstmas and a BapD Now Year to all

## PROTEST AGAINST REICH.

The White Rats has entered another complaint to the Commissioner of License, protesting against the issuance of a license to Felix Reich, who has applied under the name of The Felix Reich Agency, Inc. The Commissioner will likely grant a hearing, at which time the Rats will attempt to prove that notwithstanding certain statements made about a year ago when complaint was also entered against Reich, he still remained an active participant if not an actual mem. ber of the Roich \& Plunkett agency.
Lately James E. Plunkett, against whom no word has been heard, withdrew from the Reich \& Plunkett corporation, commencing in the agency business for himself. Following Plunkett's departure, Reich, who previously had been "rep. resented," it was said, in the old concern by his brother, rewrote the signs upon the

## K.-P. TAKITG TO VAUDEVILLE.

With the exception of the Harlem Opera House, all the Keith-Proctor picture theatres in and around New York are now playing vaudeville as an additional attraction for the picture shows.
The houses rejoining the vaudeville ranks are the Union Square, 23rd Street, 58th Street and Keith-Proctor's, Jersey City. The K.-P. 125th Street Theatre has been using acts for some time.
Two or three turns were placed in each house, and the bills will alternate with the other houses, all becoming "split weeks," with the bookings handled by F. F. Proctor, Jr.

It is said that the vaudeville was forced into the houses through the recent policy of passing' "first run" films about, instead of running the day's output of the manufacturers continuously in one theatre. Patronage cominenced to drop. It is pos.


HELEN TRIX.
HELEN TRIX is an Amertcan planoloy:ste, who met aith vers ing success at her appearance in



door, placing his latest corporate name in the center of the glass, having lettered in one corner, "Reich \& Plunkett, Inc. in liquidation."
The statements made that Felix Reich had withdrawn from all connection with Reich \& Plunkett, are said to have been in the form of affidavits, and filed with the License Commissioner, who granted a license when that was done.
The Rats objected to Reich operating as an agent through Reich's carelessness one summer in engaging a lot of acts and neglecting to tell them where to work.

## anNounces salt lare.

Denver, Dec. 8.
Robert Howell Fitch, representing William Morris, Western, Inc., announces that on Dec. 3 a deal was closed for the immediate ercetion of a vaudeville theatre in Salt Lake City to cost $\$ 200,000$. No further information is $c^{\prime}$, nt:lined in the announcement.
sible that the former system of running all the new pictures, and sending them intact around the houses of the circuit will be resumed, with the acts to hold up the business.

## JULIUS STEGER LECTURES.

Minneapolis, Dec. 8.
Julius Steger, who played at the Orpheum last week, was noted by the local press as having had the distinguished honor conferred upon him of being the first actor invited by the University of Minnesota to deliver a lecture in the highbrowed place of learning.
Mr. Steger spoke to the English class on "The One-Act Drama in Vaudeville; Its Influence on the Classes as well as the Masses."
Prof. Richard Burton of the university delivered the invitation in person to Mr. Steger.


## KCPT OUT OF THEATRE.

Jack Norworth and Norah Bajee may go into vandeville any day now, remalning for a couple of weeke, when they will join a production, said Mr. Norworth on Tueeday.
Monday night when Mr. Norworth and Miss Bajes reported at the Grand Opera House, New York, where "The Follies" was to show that evening, admittance for either themselves or their trunks was denied.
This action on the part of Flo Ziegfeld, Jr., the manager, dissolved the injunction forbidding them to play under other management, obtained by Mr. Ziegfeld and upheld by the courts, Mr. Norworth says. Norworth also says he is now acting under legal advice and feels assured no further court proceedings will harass them.
The order of the court provided that the management was to pay Norworth and Bayes' salary for the two weeks ending Dec. 4, and assign them to "The Follies" on Dec. 6. Mr. Norworth says that neither direction was followed out, although he "hung around" all last Saturday waiting for the week's salary to show. The evening before, says Mr. Norworth, he and Ziegfeld were very friendly, and consulted over songs to be used. A piano player at the Norworth-Bayes house played the tunes all Friday night, says Jack, and that was necessary because he expected to be busy on Saturday gathering in the Ziegfeld coin.
On the side of "The Follies" it was reported about that when Mr. Norworth and Miss Bayes reported for rehearsal each was quite familiar with just what they were to do in the show and how they were to do it. Mr. Norworth pleaded that his wife (Miss Bayes) was not over strong, and should not be taxed overmuch. It is said the prospect of having his actors play by order of the court did not appeal to Manager Ziegfeld as the best thing for his show, which was constantly changing about during the rehearsals. His action in "barring" the couple from the theatre may have been his idea of preserving the show as he would care to see it. Eva Tanguay, who had gracefully resigned when the return of Norworth and Bayes was announced, restepped into her former role.
The graciousness of Miss Tanguay in her dealing with Ziegfeld, when it was reported she could secure $\$ 2,500$ weekly in vandeville as against $\$ 1,000$ the production pays her, has led to a report that the further inducement for Miss Tanguay to be tractable was a promise that the new winter revue proposed by Ziegfeld would be wholly writen and built around her.

## ALICE LLOYD BREAKS RECORD.

Spokane, Dec. 8.
Alice Lloyd broke all records at the Orpheum last week. She was forced to play an extra show Thursday evening to - accommodate the demand for seats. The third performance commenced at $11 \mathrm{p} . \mathrm{m}$.

## A COUPLE OF JUMPS.

Chicago, Dec. 8.
"The Witching Hour" "jumped" from New York to the Great Northern here, where the piece is on its second week. Sunday the company will ride back to New York, opening at the West End there on Monday.

MISS SURATT DRAWS A MOB.
Policemen were present to regulate the crowds at the Colonial Monday, when Valeska Suratt appeared, following the publicity given her and "The Belle of the Boulevards" for the past fortnight.
The piece remains the same as seen at Hammerstein's before the trouble commenced, with the exception of a song and scene. Miss Suratt's company is unchanged.

Big business has prevailed during the week at the American, which has a bumper bill to follow the leave-taking of Harry Lauder.
At Hammerstein's, with Albert Che valier as headliner, patrouage dropped off to a marked extent, so much so that Loney Haskell, Broadway's original emergency man, has just been hanging around every day.
The Plaza, with George Lashwood featured, did fairly on Monday, the night performance drawing many more than attended the matinee.
The Fifth Avenue hit the slide this week also, while the Alhambra and Bronx have held up to their usual big business.

The comparative attendance this week at New York vaudeville theatres may be interesting as a forewarning of either "Christmas coming" or "the slow."

## DONNA IN WRONG AGAIN.

Chicago, Dec. 8.
Donna Seymour, the woman manager who was not so long since arrested in Asbury Park, N. J., is in the toils again here for the third time or so. She was arrested Monday upon an indictment by the Grand Jury charging her with carrying on swindling operations.
Donna is well known here. She has organized many shows in Chicago, although many have died a-borning.
In the present matter it is charged that she ran a confidence game, cheating several "angels" out of from $\$ 300$ to $\$ 500$. Her methods, the police say, are the same as reported before. She advertised for a treasurer and manager for theatrical companies then organizing. When the applicant arrived he was persuaded to invest in the enterprise.

## CUPID'S ERRORS RECTIFIED.

Chicago, Dec. !
Mrs. W. H. Van Dorn, professionally known as "Minerva." was granted a divorce from W. H. Van Dorn.
Blanche Epley, a stock actress, was granted a divorce from Robert M. Sturte vant, who is in vaudeville; charge desertion.

Anna Dee was granted a divorce from Matthew Dee. Both are in vaudeville. Charge cruelty. A newspaper story published in Omaha purports to give details of extreme brutality.

## BACK TO MELLERDRAMMER.

Chicagm, bere. s .
Klint \& (iazallo have discovered that melodramas draw better than the stock company at that house. They are going to taber the stock, and reinstate the drammer.
Though the rest of the world has tired of the lurid villain, Halsted Street still hangs on, as this move of the firm shows.

Sing Harty L Mowman's bis cong hit, 'IN DEAR
OLD TKANEGGEE., The


## STAIR FINED

Toronto, Can., leec. 8.
F. W. Stair, manager and proprietor of the Star. Toronto (Western Burlesque Wheel). was fined $\$ 10$ and costs by a local magistrate this week, having been found guilty of permitting an immoral performaller to be given in his house.
Rev. John Coburn was the principal witness for the prosecution. He recited several incidents of the show which he said shocked him unutterably, then confessed that he had never been inside a theatre before. He was not even able to say whether the women of the show had tights on. An official of the Morality Department had witnessed the show and ordered only a dance to be cut out. Nevertheless, the court characterized the show as immoral and imposed the fine.

## THE JACOBS DIVORCED.

Chicago, Dec. 8.
Mrs. Maurice Jacobs was granted a divorce in her suit against her husband, Maurice Jacobs, in Judge Windes' Court last Saturday. Jacobs didn't appear at the hearing.

## TROUPE FOR JOHNSON.

A vaudeville troupe, together with a collection of wrestlers for an athletic carnival, nas been engaged to surround Jack Johnson for a tour of the burlesque houses and a series of one-night stands. The Miner Estate has fifteen weeks of this time variously distributed. Ten of the weeks go to the Miner Estate's burlesque attractions. The other five will be taken up with one-night stands in the athletic clubs and exhibition halls throughout the country. The JohnsonKetchel pictures will accompany the troupe.

The Gaiety Amusement Co., located in the Gaiety Theatre Building; New York, has taken over some of the time.
Johnson and his supporting company start on the road Dec. 17, the opening stand not yet having been settled upon. It may be Wilkes-Barre. For the trip, which will probably take the fighter up to the time he has contracted to commence training, ninety days before the big fight, the chocolate-colored scrapper is said to receive $\$ 1,200$ weekly.

## OMARA OPENS.

There was some doubt late last week whether the Eastern Wheel's new stand in Omaha would open on schedule time last Sunday. The deal had been declared off on Thursday owing to some misunderstanding between the owners of the ground upon which the theatre stands and the house management.
However, these difficulties were cleared up, and on Friday everything was declared ready for the burlesque invasion. On Sunday afternoon "The Behman Show" opened. On Monday business was reported as satisfactory. The receipts on Sunday (opening two performunces) were nearly $\$ 1,000$, according to Sam. A. Seribner.

## BURLESQUE CHANGES.

Washington, Dec. 8. J. W. Patten has returned to his old position of treasurer for the Gayety. Treasurer Hoffman has resigned from the post. Wm. S. Clark, formerly the managur of the same house, is now managing "The Jersey Lilies" on its road tour.

## REVISING BURLESQUE.

Next week Fred Irwin's "Gibson Girls'" present vehicle-a three-act piece-will be withdrawn and the following week, when the show reaclies Newark, N. J., an entirely new production will be placed on the stage. The new piece will be written by laul Tourat, the anthor of the present book.
Practically all the principals except The Burkes, who do a sketch in the present


## IDA ST. LEON.










olin, have received their "notices," and in the urw organization will be replaced by other principals. The new members of the company have not yet been selected.
It was the decision of the management that the show as it stands at the Murray llill this week is too much on the musiral comedy order for burlesque andiences, although Mr. Irwin declares that the prop rety has heen a large money maker.

Bing Harty L. Nowman's big eong hit, 'TIT DEAR OLD TEATHEAsEE." The seakon's bigeost amocese.

## FENNESSY COLIES AND GOES.

James E. Fennessy, secretary of the Empire Circuit Co., who visited New York late last week, returned to Cincimuati Shturlay, remaining in the city ouly two days. It could not be learned that his visit had brought about any change in the (ircuit. Ihe stopped in Schenertady on his way east, meeting James II. Curtin there. All mortgages resting on the Empire Theatre property in that way were paid off.

GEO. RICE SERIOUSLY ILL.
Cincinnati, Dec. 8.
George W. Rice is seriously ill in West Baden, Ind. His friends here are greatly concerned. Charles Barton, his brother, left Saturday in response to a hurried telegram. Nothing has been heard since.
Mr. Rice has been suffering from illuess for more than a year, but remained with his show for the greater part of the time. Last week he left the organization at Louisville, and made his way to the health resort. A general breakdown is said to be the cause of his retirement.

## GUTHINGER KILLED ACCIDENPAILY.

Charles 1I. Gnthinger, stage manager ior Niner's Bowery, was killed by a pistol wound Monday morning while entering the wrong flat in the apartinent house at Nos. 196-198 Third Avenue in which he lived.
The slayer wan James Allen, proprietor of a hotel at the corner of Third Avenue and Fourteenth street. Mrs. Allen was awakened in the early morning by the sound of someone trying the door of their apartment. She called to her husband. Arming himself with a revolver Allen weult to the door. Gutlinger started to enter. Fearing that he meant to attack, Allen fired and the theatrical man dropped with a bullet in his chest.
Gintlinger had loen troubled for several sears with acute catarrh which made him practically deaf. It is said that before opening the door Allen challenged through the door, but the other did not hear the warning. When the door was opened he walked through the flat alsent-mindedly, the apartment lxing laid out the same as his own on the fexir above, withont hearing the further warnings of Allen. When lie had advanced half-way through the flat, . Allen fired.
Guthinger was prominent in politics in 'lim Sullivan's bailiwick. and was well known in that district lnoth for his theatrical comections and political activities. His sumesesor lias not pert been deeided mom. Guthinger had worked eis yares at the bowery. having been a special favorite of Ilarry Miner. "The Ciovernor."

## NOT SURE ABOUT NEW ONE.

The date has been definitely set for the oprening of Waldron's new Boston estab-
 lin Rouge" (renamed "Trans-Atlantics"), awned by Ilurtig \& Scamon, is to be the first attraction. Immediately after opening at the Waldron's the same company comes to New York to inangurate the burlespue poliey at the Columbia. the Eastern Wherel's lirand new theatre on Broadway.
In conversation with burlesque men it beromes apparent that the promoters of the Brondway house are not entirely certuin it will remain a burlesque stand.
"It is purely a question of the class of shows the managers give us," said a butlesplue official this week. "If it were possible for all of the producers to provide us with shows of the 'Follies of the Monlin Ronge' standard, there would be no donlt of the thentre's future, but we cannot afford to have the poor shows of the Wheel come in to play at the house. It's cutirely up to the managers."

Veronica and Lhirl-Falls; the comerely urcoliats have heen booked to play at the Folies Marigny, Paris, during May, 1910.


A Variety Paper for Varioty People. Publimet every hetarday is THE VARIETY PUBLISHING $C O$.


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Advertisemente forwarded by mall matt me ac coumponted by realitwact, wade parable to varlety
Publuing Co. Couyright, tow, by varlety Publlubling cu. vol. xvil. December it No. 1.

We have an elegant chance to talk about ourselves todny, bitt there's nothing to say. In the issmmece of this, our Fourth Anniversary Number, we exceed a total of pinges beyond our greatest expectations, and are thunkful to our contributors to past numbers, nlong with the present, as well as thmekfil we have done what we have.

Vakiety's first Amiversary Number. threr yemrs now, comanined tit pages; the serond was 12x: the third (last yeur) $1+0$, und this issme is one of 172 pages. On anccount of the bigness of it, the price per copy has been set at twenty-five cents.

Through circumstances over which we have no control, and would not have altered if we bad, conditions have arisen which make of Variety a perverse study in human nature. We set our policy for the artist, and adhered to it, without secrecy but that we thought the policy a proper one and for the good of the paper. In the pursuit of our purpose of alleviating the ills artist: had been heir to, we bronglit throngh the emancipution of the small artist who used our uame as a weapon of defense. greed by others for money supposed that may be found in the successful operation of a weekly theatrical newspaper.

During the four years we have published as a paper thoroughly independent we have not found the stand obnoxious. That we are independent may explain to many the often-to-them peculiar position we take towards managerial interests. The managers will not understand it for it is beyond their comprehension to have ten fawning papers cringlag before them for the crumbs thrown out and one not caring whether there are any crumbs or loaves at all.

While "independence" is a solace it hever earned a living for anyone without something behind. Thé independent policy of Variety may be liked, even admired, but were that all to be found in the paper we could close up shop any moment.

We acknowledge to ourselves the personal pleasure we find in today's edition of Variety as a tribute to it as a newspaper; nothing else. We have never asked for anything else; want nothing now.

Again we ask the United affiliated manngers to abolish the "blacklist." All other gounds mentioned before aside, can't Messrs. E. F. Albee and Martin Beck see what this "blacklist" is doing and going to do for them? It's going to create an apposition they cannot hạndle. It isn't "Morris" any more; the "blacklist" is "making" the "small time." Albee and Beck are forcing big acts into small houses at ridiculously low salaries. These acts whether now used singly on a bill or not are building up the smaller houses.

As the pictures attracted a class of people who visited no regular theatre, so the popmlar priced shows in New York appear to attract an audience which cares for and anjoys only the shows they find there. A "P'op" andience isn't fastidious or overcritical. They want to laugh, but with the "education" they will want more. So long as the popular priced managers give their patrons the increased show as their taste beromes more cultivated, so long will the audiences continue visiting their houses. The "snall time" manager with a net profit from $\$+00$ to $\$ 1,500$ a week, according to the theatre, is a well satisfied person. He will inprove with his shows and his nudience. The smaller manager is thinking much further aliead than the big manager, who is feigning to look down on the "small time."

This is the future opposition the "blacklist" is fostering. Business men sensible enough in every other thing are attempting with the "blacklist" what they do not nor can not accomplish.

As for William Morris against whom the "blacklist" is directed, we honestly think that if the list had not been in existence at the opening of this season and during last summer, it would have compelled Morris to book all acts for ten weeks or longer, filling up his bills before the season commenced and he would have been almost swamped with acts if not swamped altogether. As it was the closing of some houses found Morris "over-

## NOTICE

Hereafter, until further notice, VARIETY will be on sale in all big cities from Chicago, east, on Fridays. East of Pittsburg, including New England, VARIETY may be found on sale Thursdays.

Anyone who overlooks this "small time" is falling into a grent error. It can't be done. The small time is coming ahead, not falling back. It has driven out the "picture place" and how? The "picture show" and the "small time" are now partners in business, dividing bills. When the Lincoln Square. New York, the boss $\because$ Jomah" house of the miverse opened with more pictures and less vandeville, it did nothing. The vaudeville increased mutil mow there are eight acts, an orchestra and " few pictures with the result that the theatre where Willime Morris couldn't draw the neshers salaries with the best vandevill, shows in Now fork is now packed twiow daily at admiswion prieres of toll. fiftroll and twrinty-five comes.

Noknty just knows how the small time vatudeville homses drive out the all-picture show. The theory would seem to be that the picture places appealed to a class of non-theatre gocrs. It became a school of elucation. and when the pieture house patrons found they could also see the films with vadeville attached, they followed the ramberille. Wir said a long while ago that moving pirtura combld never supphat vaudeville. They never cun, but piet ures scem to brom with vand ville niefly for the people who attond the "combination" shows uromed New lork. The ast is apt to take nftur the wost in this small priowl vandevillo ant rtaimment. Everyberly goes in the west, and it may berome the same all over.
board" only with features, easily soothed and taken care of.

For Morris the "blacklist" is saving him money in the engaging of acts which, after working one werk for him are at his merey : for the "small tine" the "blacklist" is working thirty hours every day now, so what's the iden?

The wisest possible thing the affiliated mamagers can do is to nbotish the tist-then book omly thosi woutorl-but throw away the list.

It call noit bint bre noted the immense momiar of mew thentres now bitding or latcly wremed in the l'uited states, mostly for puphar prowd vandeville. Two years "א, the louding legitimut" mamgers Flamed the were shphy of thatres was raining the theatrical business. Some of the "popmarar" vadeville hovises have berol limilt at a big outhy and are capable of phaying any attractions. It either means that the tremendous interest in the elleaper shows now presented mist be kept up, and woll reroive added impethe in the fature. (11) somembay the theatrical skyrowen most suffer a thad.

The attractivences of the pepmbar prierol homer orrhe tral as againat the gallury of




Martin Brak has rituren into an arrangenint with William . Prally for the
production in association of a four-act play called "The Woman Who Knew." It is said Helen Grantley will lead the cast.

Sie Hassnn Ben Ali is not married. II in secretary, Miss Garner, received the cable of the discovery of a gold mine on Sie Hansan's property in Morocco, as reported last week.

One of the principal characters in "His Name Next Door," which reopened the (inrden Theatre, New York, on Monday (after that house had been closed for some time) is "Frederic Brant." Fred Brant, please write.

Art Bowen, the well-known cartoonist of the Clicrago Journal has been persuaded to take a flyer in vaudeville, opening this week at the Haymarket. Dave Beehler is responsible for the scribe's debut.

Milton Mannist joined the "Bon Tons," the Weber \& Rush burlesque organization, in Buffalo Monday, taking the place of Ira A. Miller, the former manager. Mr. Miller returns to New York to take an oflice position with the same firm.

Announcement is made of the engagen:ent of Al. George Sanders, forinerly of "Morning, Noon and Night" and Andy Lewis companies, and Sadie LeMnr, at one time of Thiese's "Rollickers" and "Strolling Players."

Charles A. Pouchot will be in charge of the New York Marinelli branch while Charles Bornhaupt travels over Europe for a month or so. Mr. Bornhaupt sailed on Wednesday, going first to London. While there he expects to place a "single act" for a first London slowing. The "single" is well known-if not famous.

Wilter Rosenberg commissioned Alexunler Fischer on Tuesday to engage Park and Tilford for Long Branch, if they wouldn't object to doing "three-a-day."
(ifo. C. Sutton, the expert billiardist, oprens for his first vaudeville appearance at the Majestic, Chicago, Dec. 20, and will go on to the Coast via Orpheum CYrcuit; also via Pat Casey.

Irene Iare sent Jenie Jacobs an alligator this were. The 'gator came from Florida. While Jonie was wondering whether she -hould opren the box to soe what the fish lowked likr, it died of starvation.

Orth anil frem phayd their first engagemont in Now York in over two years at thir Fifth Avenur this week.
(icorge La-hwool bolds over at the Plazal in.xt werk. He is booked with the Murri- (inrnit for eight weeks, with an "ption for more time, at a salary of s. 1 u: w wehly. it is muderstood.

Firy Corwey, the misicul clown, has had to post pone his American engagement (in the Morris time, throngh ill health, Mr. Corwey claims.

Ginw Lilwards" "Night biris" open at the Cohmbia, Cineinmati, Sunday, prelimimary to a tour of the Orpheme Cirmit, looked by Martin Beck.

PEOPLE'S STILL IN THE AIR.
The People's Vaudeville Co. and its general manager, Jos. Schenck, were still up in the air on Tuesday bver future relations with the United.
It is said that Mr. Schenck has expressed his opinion that unless everything to his satisfaction should be arranged, he would look to such booking agency as could best supply him, excepting the United Booking Offices.
When asked by a Variety representative how stood his company (controlling all the larger theatres in New York now devoted to combination vaudeville and pictures) Mr. Schenck replied he could not say at the moment, and that there was a possibility if he and Joe Wood did not agree upon a plan, the People's might open a booking office of its own.
Mr. Schenck said the United wanted him to book through it, but he would not consent. It is probable that unless some understanding is reached between the United, Wood and Schenck acts playing the Wood or Schenck time may be declared "opposition" by the big agency.
It was said this week that the Morris office would not allow its acts to play the Majeatic, New York, which Schenck reopened on Monday last. It is a Shubert theatre, and played the combination policy last summer.
The Majestic could be considered opposition to the Colonial, and also to the Plaza, a few blocks east on 58th Street.

## DARROW RETIRES.

Chicago, Dec. 8.
Duke Darrow, formerly president of Local No. 4, the Chicago branch of the Actors' International Union, has announced his retirement from theatricals. Hereafter his energies will be directed to selling for a Chicago clothing firm. May Mitchell (Mrs. Darrow) is working as a single act.

P. W. MILES.

Coth weber a rush's "dainty duciess"


BICKERINOS IN I. B. 1.
Rumor along Broadway this wook indicated that there was dissension among the component parts of the Independent Booking Agency. None of the managers included in that coterie would make a statement or give out any information on the subject, although it was understood that Feiber, Shea \& Coutant made up one faction while the others in the agency (J. J. Quigley, E. E. Mozart and M. R. Sheedy) are lined up on the other side.
It is even reported that one firm recently threatened to retire from the combination, but were persuaded by the others to remain.
Alleged unfair treatment by certain managers in their dealings with the others are said to have brought about the disagreement.

## PRETTY FAIR FOR BISMARCK.

Mark A. Luescher has received copies of advertisements for the offerings at the Grand, Bismarck, N. D., in which the bill is set forth and decorated by the line "All these acts are from the Orpheum Circuit."
The list is as follows: Hulbert and De long, novelty playlet, "Psalms 103-6"; Olds and McDonald, and Chiles Sandborn. One of the local newspapers in its news columns sagely observes, "This will be a chance for the people to see some of the Orpheum and Keith-Proctor big acts."

## CRIPPLED SHOW.

Washington, Dec. 8. "The Oriental Cosy Corner Girls," playing at the Lyceum last week, was a badly crippled organization. Grippe laid up Mazie and Anna Yale for the greater part of the week and Richy Craig was ill all week, but did not quit the cast. Jack Crawfurd, one of the comedians, was forced to leave the show permanently, owing to his health. Joe Deming replaced him.

## TWO FORCED TO CLOSE.

Philadelphia, Dec. 8.
The Unique, a principal moving-picture and vaudeville house on Market Street, will close about Jan. 1, owing to poor business. Since the opening of the Victoria, which took a great deal of patronage from the other houses, business has been dropping off at The Unique. The latter is directly opposite the Palace, operated by the Moving Picture Co . of America, which also operates the Victoria. At both the latter houses the management have been strengthening their bills with special features, and in addition giving prizes to women. The orchestra was taken out at The Unique Saturday night, leaving J. West Jones and his piano in the centre of the spot light. The Unique opened Feb. 22, 1009, and for awhile did well. It has probably lost considerable money for its promoters.
Fire which caused a loss of several thousand dollars and endangered the lives of many persons put the Bijou Dream out of business last Sunday night. The house is on Market Street, above Twelfth, and was built by Harry Davis, but run lately by J. Powell, who took over the other Davis houses here. It is doubtful if the Dream wil be reopened.


## mportant chicago change.

Chicago, Dec. 8.
Before the Christmas bells ring Chicago will see a big change in the vaudeville situation as far as some of its agencies are concerned.
The most important may go into effect any day. Sam DuVries, who probably controls the booking of more small time than any single agent in America, will move his business from the SullivanConsidine office to the Morris Chicago ffice.
DuVries books in the neighborhood of thirty-five weeks. His houses are in Tezas, Tennessee, Kentucky, South Carolina, Georgia, Louisiana, Alabama, Mississippi and Florida. Besides this string DuVries makes connections with a chain of houses in Cuba.
The Morris Chicago office at present books about forty weeks of the maller and medium class houses. With Du Vries' list on their books, together with his experience and services, the other agents in and around Chicago will take particular notice.
J. C. Matthews when questioned regarding the proposed move would respond no further than a smile.
Sullivan-Considine invasion appears to be here. Paul Goudron has been booking Sittner's for some time. Last week he took Schindler's, which had been playing Walter Keeffe's bookings. Commencing Dec. 13. Goudron will have the Marlowe and the People's. The Considine Brothers (no relation to Sullivan-Considine) open up a small theatre on Madison Street soon, which Goudron will book.
The interest in the bills at Sittner's is high as the new Comedy (booked from Morris office), will open Dec. 13. It is almost opposite Sittner's. It is said the New Comedy will offer Ed Blondell, Felix and Caire and other big Morris acts for headline featares.
The new S.-C. honse at Cincinnati will be booked by Goudron. It may open Dec. 20. Besides these, on that date Goudron starts booking the Bijou, Superior, Wis., Pow̆er, Hibbing, Minn., and the Gaiety, Port Arthur, Ont.
Sullivan-Considine now have a house in Oklahoma City-the Metropolitan-booked from the Denver office.
Sam Dutries, of the S.C. office, is said to have signed up with J. C. Matthews, Morris' representative, the compact to go into effect next week.

## PATERSON WONDERS.

Paterson, N. J., Dec. 8.
The "wise uns" of Paterson are wondering if the visit here last week of Jo Paige Smith and M. Hart, of New York, meant what their inquiries about the prices of real estate would indicate, or whether it was a "blufl" to round up A. M. Bruggemann again for the United Booking Offices. Bruggemann's Empire Theatre here was formerly booked by Smith in the United.
Mr. Bruggemann has taken an option on a parcel of Market Street land, and it is rumored will build a much larger theatre for vaudeville, to be opened next season, when the present Empire may be turned over to one of the burlesque wheels. The Western Burlesque Wheel house now is the Folly, but not in a desirable location.

TRYING TO FIX LIABILITY.
An attempt is being made through Denis F. O'Brien, as attorney for Herman Desco, at one time secretary of the White Rats, to fix the liability for a week's salary upon Wesley Rosenquest, manager of the 14th Street Theatre, and who canceled Mr. Desco. The act was booked through W. S. Cleveland, Mr. Desco holding no contract signed by Rosequest in person.
Several such instances have occurred in "small time" bookings, the manager repudiating the authority of his agent to bind him. Mr. O'Brien is endeavoring to have Mr. Cleveland make a statement that he was acting with proper authority when engaging Desco, and was empowered as agent to bind his principal. So far the attorney has been unsuccessful.
Cases have cone to Mr. O'Brien's attention in several of the small time engagements. An act engaged through the Gua Sun office for $\$ 45$ weekly, duly reported, and after the first show was asked by the local manager (small theatre) what salary it expected. When informed \$45, the manager claimed he never paid over $\$ 30$ for the same class of turn. There the matter rested until taken up by Mr . O'Brien, who also in this case has asked Gus Sun to provide him with evidence that he could engage for the manager at any price agreed upon between himself, as agent, and the act. The matter is pending.

## "PAPER" HOUSE AND REAL ONE.

A rumor is in circulation in Hoboken that the United Booking Offices will again be represented in that town, by the building of a new theatre. The big agency booked Bruggeman's at one time, but that house left it. Union Hill is the nearest United stand to Hoboken.
After all F. F. Proctor will not build what was glowingly described several months ago as "a large office building. model theatre and roof garden" at 114-116 Market Street, Newark, N. J. The ambitious plan has dwindled down to a threestory building, housing a picture exhibition. So the Newark newspapers say, adding that the new place will have seating capacity for 2,000 .


ALICE BROPHY.
Leadiog soprano and comedienne with WEBER

"DAINTY DUCHEss" co

## ARTISTS' FORUM


 in atriot conellemee, is decirol.

 It appears hore, will not to perailted the privilege of it agale.

Brooklyn, Conn., Dec. 6.
Editor Variett :
I would like through Variery to thank Miss Mabel Taliaferro for her very gentrous help in my hour of trouble.

Charles J. Miller.
(Mr. Miller in a personal letter says he is Joe Miller, of Miller and Ford; also Miller and Raymond, lancers and comedians. If any one knowing Mr. Miller wishes to assist him financially as Miss Taliaferro did, we are quite sure Mr. Miller will appreciate it greatly under his present unfortunate circumstances. He should be addressed care of A. S. Field, Brooklyn, Windham Co., Conn. [Brooklyn, Conn., not New York].-Ed.)

Chicago, Dec. 4.
Editor Variety :
Will you please ask Billy Gould not to refer to "The Store in Oklahoma City" as Polly Moran and myself are both very sensative.

Maude \&. Ryan.
P. S.-Besides it might hurt us politically with Cohan \& Harris Minstrels.

London, Nov. 22.
Editor Vabiety:
In Varmity, Nov. 13, you state "Daisy Harcourt is singing Eva Tanguay's I Don't Care' in Great Britain."
"I Don't Care" does not belong to Eva Tanguay. It was written and composed by Jean Lennox and Harry Sutton, from whom I have written permission to sing it any place I choose.

Daisy Harcourt.
Warren, Pa., Dec. 7.
Editor Variety:
We have taken the pains and trouble to produce an original novelty for talking acts which, for the past few years, has met with great success. Several smaller acts have pirated and stolen from us (also an act playing United time is now using our finish). Some have stolen the entire act; others parts. We have kept quiet,


HARRY DeCOE.
Doing olcely.
A Merry Chriatmas and a Happy New Year to all.
have gone to no expense, and as he was so gentlemanly in his letters, it is a pleasure to retire in his favor.

Ernest L. Waitt.

New York, Dec. 4.
Fditor Vabiety:
For some time past $I$ have noted in your columns and routes the existence of one or more "Imperial Musical Trios." 1 am offering an act under that title, and featuring May DeLaire, cornetiste.
In January, 1892, at Chicago, I organized the Imperial Musical Quartette. We filled our first professional engagement at the Hopkins, on State Street. We were afterwards routed by W. J. Plimmer.
I have since offered the Imperial Saxophone Quartette, Imperial Musical Four, and lastly, Imperial Musical Trio.

If any one of the other "Imperials" can show a better or prior right to the

## WHY AGTORS SWEAR

 By HARRY BREEN.The week was open, so hir sat
Night after alght-up lu hif dat.
"Thery must have acts," he loudly criod;
And shook hls pals-on the outside; And shook hla pals-on the outside And at a beuent appeared-
Tust olght there came a telegram "Ruah up to Hartford." than it ran. The boy reported "No one there." Now do you wonder why actora awear?
'Twas Monday morn, down in the plt The orchestra tuned up a blt.
"'Iet's rehearse," sald "Blufu and Gux," Then ve got a lot of tricky stuff." Let we go Arst, l'll onleh "Mother's adck; Let we go Arst. I'll Anlah quick." Thes sald, "Go on, but don't take long." She handed down thelr only wongThelr closing number, "I Don't Care." Now do you wonder why actors awear?

Hic stowl around out in the hall, Waltiog for Martln Beck, that's all; He knew if be could get inside He'd all his time, 'twas open wide. He scanned the faces as they passed And started up the stairs at last. The fat guy asked bim for a lightHe aald they light the halls at night. He didn't know Beck was thereNow do you wonder why actors swear?

They're "laying off," no place to go; They wander in to see a show. BIII Jones comes out to slog a eong; The knockers mas, "Gee, be's in wrong." Get hlp to that sonse nerve, Oh, Bosa. He's even telling "apple sauce." Say, let's get out, no more of that; He's pulling "Plek up my old Hat.' "He's what? your son, the kid up there." Now do you wonder why actors awear?

## has a booking scheme.

San Francisco, Dec. 8.
Earnest E. Howell, who owns and manages the Central, where the Pantages vaudeville is now playing, announced a booking scheme upon returning from a conference with Alex. Pantages last week.
Mr. Howell states that the new arrangement will not conflict with the present Pantages Circuit, and although he says the Howell-Pantages agency will book all over the west, with offices at San Francisco and Chicago, Mr. Howell doesn't say how he is going to secure the houses to book, or where they are.


ASHTON and EARLE.
Favorite western artints and nulhors of many
 heen kuown as THE WHISTIINO MICKs." For the pant three keawnily this hava presented their langhing novelty, THis VILI.AGEE EDI under the direction of Als. Ti. WIITON.

London, Dec. 1.
Harry First returns to London tais week at the Empire, Shoreditch. After this the comedian starts a four weeks' run at the London Pavilion. From the Pavilion Mr. First will play the rest of the Syndicate time.
"The Palace Girls" have returned to the Palace, London, again. The act doesn't come up to the one last put on there. The Tiller girls look well in costumes, cut after the peculiar style of the one worn by Alexia.

Ametn, the fire dancer, is at the Palace, with t'ne usual effects. She is doing fairly well there.

Yvoneck, a folk song singer from Brittany, opened at the Palace last week, getting away in fair shape.

Another artists' club will be opened about the middle of December at the corner of Lisle Street and Leicester Place. The well-known "Willie," formerly of the German Club, will have charge. Willie says he has a fine place and will make the German Club go some to keep up. The German is around the corner from the new one. The new club has billiards, smoking, ladies and card rooms on its three floors.

Quite an interesting state of affairs has just come to lignt regarding the future booking of artists over here. It has been said that all the big stars in England are receiving offers from the Gibbons Circuit for bookings commencing when they are free, up into 1919-and then some. These stars are given special printed contracts to look over. All call for thirty weeks a year. It seems like an attempt to corner the Star market. A report says two of the foremost artists in England have signed these far ahead contracts. An agreement with a star artist in England up until 1919 would mean about $\$ 150,000$ worth of dates.

Dorothy Kenton, after a long stay in the Continental cities, will return to London Dec. 5 for a long engagement at the Empire.

Beatrice Collier, who nas been absent from the Empire bellet, will shortly reappear there.

Frank Le Dent, originally booked at the Alhambra, London, for four weeks, will be held over for at least two more.

Barnold's Dogs have been prolonged indefinitely at the Empire.

George Abel will present for the first time in England "Town Hall Tonight" at the Euston Music Hall Dec. 5. The act has been made thoroughly English.

Dr. Bodie, it is reportel, is about to try his luck again, going into non-college towns and keeping away from London.

Foot-Gers, a French artist, opened at the Tivoli last week, passing in good shape wit'n imitations of Fragson and Caruso. He also does a burlesque "Apache" with a dummy that is funny. His imitation of Fragson is more of a travesty, and ought

## LONDON NOTES

## VARETY'S LONDON OFTICE.

## 46 Eranmp, w. a


to be a go with any audience that has seen Fragson.

It is the wonder to a lot of people if Lloyd and Lane ever thought about obtaining a new sketch. The pair are at the Tivoli and Oxford a good share of their time. It wouldn't be a bad idea for them to try a new one.

Vesta Victoria is topping the bill for Barrasford at the Hippodrone, Leeds.

La Sylphe is on a run at the Coliseum, Iondon.

The Kramers liave gone to Ireland to play an engagement at the Empire, Belfast.

Rather an interesting incident in connection with the Marinelli London office and the Alhambra has come out. It seems an act called the Maria Li Los Pictures was booked intorthat house by the agency for an extended engagement. When the act appeared the management discovered it was the same playing one of the other West End halls recently under the name of "Felice Loraine's Dresden Tableau." The engagement was immediately canceled. There is said to have been quite some argument between the management and the agency.

Derenda and Green, Madge Temple and Farr and Farland are the newcomers to the Coliseum. The Russian Orchestra still
remains there, and the engagement, no doubt, will beat all records at this house.

Maud and Siydney Wood have been working the London, Shoreditch.

Olette Valery is touring the Provinces as a top-liner for the Stoll Circuit.

Moran and Wiser go from the HippoIrome, London, to the Empire, Sheffield.

The burlesque of Dr. Bodie's act called "1r. Awful lsodie," is still topping bills around the Stoll Circuit.

Fragson is touring the Provinces, playing the Stoll halls as the big attraction.

Hayden Coffin is again in vaudeville, the singer appearing at the Metropolitan.

Lyons and Cullum were in town recently, playing Gibbon's Camberwell Palace.

Callalian, just back from Ireland, will return there to play the Theatre Royal, Dublin, in two weeks' time.

There has been great discontent lately among the artists at the London Hippodrome. Almost every act that has appeared there during the last two months has had some complaint in regard to the audience, which wasn't there. Business at the hall is expected to pick up around Christmas time when there will be a big


LEON ZEITLDN.



scenic production employing sixty polar bears.

Sophie Tucker will most likely come to England for a try at the music halls in a few weeks. ${ }^{\text {- }}$

Bellman and Moore, it is believed, will split as a double team in about two weeks, at which time they will have completed their bookings on the Barrasford Tour. Lottie Moore will then appear again as a single, working the London Hippodrome week of Jan. 3.

## HOLBORN EMPIRE.

London, Nov. 24.
The lack of grood attractions at the $\mathbf{H o l}$ born last week made the usually very lively audicure there seem quite gloomy at the first slow. Kate Carney was selected to top the bill, but the reception did not warrant the position.
Helen Molir opened the show and struggled with a song and dance for a few moments. Helen almost got the decision over the dance, but the song had her beaten at the end of the first round. Ted Waite, as a comic singer, shows a fine style and is a good langh getter, but some of his verses would never go well at a benefit for the churcl.
A pure Scotch musical act is shown to good advantage by Barton and Franklyn. There are two men and a woman in the act. Scotch music throughout. The act ought to get away very good anywhere. Julian Mack received a few laughs with a monolog, but most of the snickers came through his handing out some material that isn't his. In his finish lie has taken a parody of "Waiting at the Church" from Barclay Gammon.
Jordan and Harvey are putting over a new monolog with good results. The act should stick to their old "Solomon" parody instead of trying a new one. The new one is on "Sullivan."
Dolly Elsworthy was only given a few minutes. but looked good for a "single," and with the proper time on a bill Dolly would be among the best in singing the spicy songs.
It rested with Russell Bradnow, colored, to pull down one of the two fits of the show. Bradnow is a fine eccentric dancer, and if he dressed a bit neater would prove a valuable turn over here.
Gladys Nelson, "child wonder," was quit. a lit with some of the audience in her imitations. They were a little better than the average "kid" would do them. For a finish she does an imitation of Irma Lorraine in a "Salome." This is all a mistake, lut still if she gave a good imitation of Lorraine she wouldn't be working liard.
Harry Ohampion, still working the "Roiled Beef and Cabbage" number, wored, as he will for some time to come. Harry is certainly the speed fellow.
Mises Guney. with her songs and the rough-house production running around the eiges. did not seem to go as big as usual. The curtains were a good deal fewer than customary, and there were not many of the funny encores.
"Nine Juvenile Follies," presented by Madame Holt, are a bunch of little girls and boys who sing and dance. The only hope seems to lie in their dancing, which they do very well.

# SHUBERTS HAVE A CHANCE IN THE LEGITIMATE FIGHT 

"Concentration" the Savior; Theatrical Opinion. Klaw \& Erlanger Side Not Materially Hurt. Lee Shubert Sanguine.

To a Variety representative, when asked for a statement on the position of the Shuberts in their present battle in the "legitinate" field, Lee Shurbert said:
"So far this has been our best season, and we intend to expand. Our New York successes this year will be of great aid to us next season, when they can be sent on the road, without having to first produce a success for the out-of-town theatres.
"We do not feel the loss of the 'onenighters.' In fact, our New York shows are too big for one-night stands. Though we played to capacity in most of them, the expense of the production could not be met.
"We have no intention of giving up any of the houses we are now in either east or west, and shall add to them."
The lant statement was in answer to a question if it were likely that the Shuberts would concentrate their attention next season upon the larger cities in the territory enst of Denver or Kansas City. This plan of concentration in the east seems to be the belief of well informed theatrical men who are unbiased in their opinion that it will be the savior for the Shuberts in the fight now being waged by them against "The Syndicate" (Klaw \& Erlanger).
That the Shuberts have split the theatrical money with the Klaw \& Erlanger shows in the larger cities is conceded, though with the exception that where the K . \& E. people have sent in a "star" of standing, the "star" has drawn its normal quota.
The split of the available "show money" weekly has been where competition between the factions has been equal with shows of average merit, and without a "feature." "'The Syndicate" shows meeting with this "split" in certain towns hold the advantage on the season over the shuberts' cempanies, playing for the grenter part where there is no opposition, while the Shuberts ellcounter it continually.
With the return of the Western Managern' Association and the theatres in the middle-west controlled by it to Klaw \& Erlanger, the Sluberts were left without representation in the "one-nighters," the south having been closed to the "opposition" altogether.
It is said that the experiment of the Shuberts with the western one night stands cost the independent legitimates $\$ 100,(\mathrm{KO})$. Towns like Albany, Syracuse and Rorhester are held by the Shuberts and will probably be continued by them. In Itochester and Albany the Shuberts are reported to have fared poorly, while at Syrachese where they occupy the Bastable, a mixed policy has been pursued. For three days at the Bastable, popular priced shows appear. For the remainder of the week uaually one of the Shuberts big shows
comes in when the admission scale is raised to $\$ 1.50$, resulting in hardly any attendance.
The real big cities are understood to be returning the Shuberts something of a profit, thongh in Pliladelphia for instance, where the lyric, a shubert house was reckoned as a $\$+(0,(00)$ winner each season under their management, with the addition of the Adelphi to the Shubert string in that city, the profits seem to lave been lessened to the extent that the Lyric and Adelphi each now net about $\$ 10,000$. The Philadelphia houses are adjoining one another. Lee Shubert in his conversation stated he only wauted more houses in Philadelphia.
A reliably informed theatrical man said the other day he thought the Shuberts were netting from $\$ 2 \pi, 000$ to $\$ 40,000$ weekly in New York City. This amount came from the IIippodrome, Casino, Lyric, Broadway, Herald Square, Maxine Elliott and Daly's. IIe thought it hardly enough for the Shuberts to cover their out of town losses.

Auother man disputed the quotation. and gave these figures as the present weekly profits and losses of the Shuberts in New York.


Total …............................. $\$ \mathbf{\$ 1 6 , 0 1 0 0}$
Against this was figured a loss of $\$ 1,000$ weekly on the Majestic, Metropolis, Yorkville and Lincoln Square, all at present subleased for popular combination vaudeville and pictures shows. Added to this $\$ 4,000$ was another thousand for The Comedy, Shuberts' newest, leaving a net New York profit of $\$ 21,000$.
The cost of operating a musical produe tion is said to prevent the piece being profitable without extraordinary receipts. While the New York Hippodrome is playing to alout $\$ 28,000$ or $\$ 30,000$ weekly, the expense account there runs around $\$ 18,000$. On the Shubrert side it is claimed "The Midnight Sons" at the Broadway is operated at a cost of $\$ \mathbf{\$ 0} 0,00$ a week. This is thought to include the expense of the theatre, for outsiders estimate it at around $\$ 5,000$ with initial expense of production running to $\$ \mathbf{5} 5,000$.
The Elsie Janis show requires $\$ 6,000$ a week: Dillingham's "('undy Shop" takes $\$ 5.5(200-$ to phy off, and thi Fritzi Scheff company. \$i.(M6). Fiow musieal produrtions can be cquipprd nowadays for less than $\$ 50,(M N)$.
When giving these figures to a Variety representative. the estimator said: "The Shuberts are lucky. for it never rains with them all the time: the sum is slining somewhere. If one or two pieces fall down. something happens in an unexpected pmarter to partially offet it.
"There's room for two first class circuits" he continued, "but only in the larger cities. There are too many theatres now. The

Shuberts are at a disadvantage when fighting $K$. \& E: 'The Syndicate' has a staif of experts to commence with, and plenty of producers. The Shuberts have only Lew Fields and the Lieblers. A staff of experts around them would be of the greatest benefit in the world."
The flop of Belasco and Fiske to Klaw \& Erlanger was a hard blow for the Shuherts. They have recovered nothing to counterbalance it.
Another desertion from the Shuberts side was Max C. Anderson, interested with them in the Hippodrone, though Mr. Anderson, upon retiring, withdrew from legitimate thentrieals and is at present chgaged solely with his vaudeville interests. Whether the move of Anderson's carried with it his theatrical partners in Cincinbuti ( Gieorge B. Cox, J. J. Rhinock and the tothers known as "the Cincinnati crowd") no one seems certain.
The financial backing of the Shuberts is reproded as coming from among the stockholders in The New Thentre of which Lee Shubert is the Director. The pointed remarks of A. L. Erlanger upon The New Theatre, its sponsorn and director, are said to have been the cause of bringing to the Shuberts an offer of $\$ 2,000,000$ to finance their scheme to "down "The Syndicate.'" How uear the actual amount this is, is a mere guess. The report that several wralthy men, headed by Olarence Mackay, it is said, did propose to the Shuberts to find the money for their fight is accepted. What amount has been advanced or how the backers may feel disposed at present is also guesswork. The Shuberts are said to have invested over $\$ 200,000$ of their own money in their several enterprises. With them are Lew Fields and Felix Isman, each of the latter having a one-third interest in "The Midnight Sons," the biggest money maker of the season, having had a continuous run at the Broadway since the middle of last summer at enormous receipts weekly. "The Jolly Inachelors," which faded away for further rehearsal after the third week, was another stupendous production Messrs. Shuberts, Isinan and Fields were equally "in" on.
"The 'pieture shows' have killed the gulleries of the out of town houses and lhurt the balconiex perlaps," said the thentrical man. "But the over-supply of thentres has dome the most harm. In Chicago for instanee a few years ago before the Irongois avas built, The Illinois, l'owers and Grand Opran House (then in. deprendent) did $\$ 12 .($ (KN ) to $\$ 13,(6)$ a week with shows remaining in Chicugo but two wreke at the mest. Now to kerp the many Clicago, theatres fillet. "rums" manst be made of fomr, five or six weeks to gross
 attraction.
"It strikes me." said be in conclusion, "that if the Shuberts womld go in more for money than for 'fight' they would be Ivetter off. With aboent twenty honses and twenty shows to fill them. the shuberts wombld be in good shape. at any rate better than they are now. They cmint ing their heads off' in the far wost mint giving their money to railroads. 'Comeontration' would mean the elimimation of bunk jump. which they ner now whined to make, mad gite the"m a showing. Thisy ran't hope to whip Khw \& EManner: at the most they will omty :mmere The Syndiente" and i showhd think the shumerts womble the williug to :anlow. their opmesition in the meantime huiding up strongly 'nough to 'bother' it."

An item of expense with the Shuberts is the headquarters the "opposition" supports, without having the booking fee of five per rent. which $K$. \& E. receive. The newsmiser, lately started by the Shuberts, is also reported to be a not inconsiderable jot "ach week on the wrong side of the Irofit \& Loss account, though in the extablishing of the newspaper, the Shuberts are said to have enlisted many of their managers. It is one of the many reasons assigned for the dissolution of the Ander-son-Shubert connection.

Klaw \& Erlanger charge a commission of five per cent. on all bookings through their office, bringing to "The Syndicate" an unaccountable amount yearly, clear of their losses or cains with shows.

Chicago. Dec. 8.
The Klaw \& Erlanger forces are too strongly intrenched here for the Shuberts to make much of a showing. The Shulerts play at the Great Northern by a "booking arrangement" only. John Mason in "The Witching Hour" following Marguerite Clark and Ezra Kendall is the first to bring it recognition at the standard prices.
The "second companies" organized from the Shubert successes by the middle western managers pay 10 per cent. of the gross to the Shuberts. It is claimed the half-dozen managers who sent the second shows on the road liave made money.
The loss of the middle-western one night stands ly the Shuberts is awaited with much watching here.
So far this scason the Shuberts have added little strength to themselves in this section.

Scattle, Dec. 8.
The legitimate struggle in the northwestern division is branching out strongly just now. It has been a hard pull for the Shuberts, jumping their slows from Winnipeg to Seattle, and from Portland to 'Frisco. The Shubert house at Spokane is due to open during January, when this condition will be somewhat bettered.
Credit is given to the "opposition" for the improvement seen in the attractions playing here this season under the Klaw \& Erlanger bookings. Seattle has now been made about a two-week stand by "The syndicate." Good business has resulted. The Slinberts also lave done an exeellent business, and patronage is almost assured if the grade is kept np.
The Morre ( $\mathrm{K} . \&$ E.), with a capacity of 2.300 , is playing to $\$ 2.50$ against the Alhambra (SHubert), capincity of 1,500 . The Monore has a shade the best of it.
 playing at $\$ 1 . .0$ without any opposition to spunk of.
In this part of the Linited States the "lokitimate" for momey making does not compare with valleville.

St. Louis, Dec. \&.
Aus arfert that the reestablishment of hin. Shulwrt legitimate circuit may have lain ow the Klaw \& Erlanger theatres in this rity is not visible to the average prerson.

Tioronto. Dec. $x$.
The Princess phays the Klaw \& Erlanger shows, while the Roval Alexameria, the pride of (anada. honses the shulurt at tractions. Businese at ther- pincess this season has been very good; at thar Alex. andria it has been even better.

## LAUDER'S ROUTE CHANGED.

Thar route of the Harry Lauder road how. directed by Williant Morris, has been changed, the engagements booked in


MIOKANE "Blokesman," June 22d, '00."illy lana certainly has the ability to get her
bursonallys over the footlights, as was evidenced personallty over the footilghts, as was evidenced
by the, thunderlng applause which greeted her last
night." nisht."
the Shubert houses having been canceled at the last moment.

Lauder is at the West End, a Shubert theatre, this week, the cancellation arriving too late to prevent the stand there. Next week the Scotchman will appear at the American, Newark.
Future dates for the tour are not to be given out at the Morris headquarters, though it is supposed Lauder will play in about the same way he did last season when traveling; going into any large place in cities where a theatre cannot be secured.
In Salt Lake City, Lauder will appear in the Tabernacle. The trip will take him and the company to all the important Pacific Coast towns it was said at the Morris office this week, though no dates or places could be obtained.
At Toronto the road show will reappear at Massey Hull, Morris claiming there is nothing in the Toronto reports of friction between himself and A. J. Small, of the Majestic, through Lauder not appearing at that theatre, now playing Morris vaudeville.
Ted Marks will go ahead of the show, and Jos. Pile, the treasurer of the American, will handle the money taken in on the road.
Both the Shuberts and Morris deny a route had been laid out for Lauder on the Shubert legitimate time, althouga Jim lecker and Sol Manheimer, emissarics of the Shuberts, were the busiest little fellows you ever saw while camping at the Morris offices for a couple of days, talking of terms, capacities, etc. The date for the Lyric, Philadelphia, set down for Dec. 13, has been declared off with the others.
Lee Shubert when asked if the probability of a suit following Lauder's appearance in his houses to be started by the United Booking Offices for $\$ 250,000$, the amount of the penalty named in the Klaw \& Erlanger-United settlement agreement (of which Shubert is a party) replied that had something to do with it.
Mr. Shubert added that while he liked William Morris personally and the fight he was putting up, the Lauder thing was off. Many are of the opinion that the Shuberts, after calculating the general imprewion the playing of vaudeville in their houses would leave, decided on the cancellation of all bookings.
"THRILLER" STOPS THRILLING.
Last Wednesday "Desperado" sent a doctor's certificate to the Hippodrome in place of showing himself. He was out of the bill until Saturday, when he "plunged" afternoon and night. Up to Tuesday evening of this week he did not uppear again.
There are those who say that "Desperado" is not so ill. It is remembered that he mysteriously "lost his nerve" last spring when appearing as "Frenzieo" with the "Two lills" slow at the Garden. At that time some force seemed to be working to keep him from playing New York; and it is said that his withdrawal from the Hippodrome has been at the suggestion of the same power.
There is no denial of the fact that the Ringling Brothers were greatly disappointed when "Frenzieo" appeared at the Garden and their disappointment was added
 singer might have held the stage. an hour more to when as "Desperado" he moved into the Hippodrome with the title they used with the Barnum \& Bailey show all during the past tenting season. The Ring. lings were very anxious to save the "thriller" for the Rarnum show at the Garden next spring. The less it is used at the Hippodrome, the more valuable it would be in the Garden.
It was expected by the Hippodrome management on Wednesday that Desperado would return to the program Friday. Frank Shaffer, his manager, admitted that this would happen. Desperado receives $\$ 600$ weekly for risking his life twice daily. What influence the Shuberts used which proved stronger than what others might have also used, is puzzling the circus people.

## RECTOR WINS OUT.

Geo. Rector, the director of the Cafe Madrid, may allow any old taxicab company he pleases to stand before the Cafe Madrid. The court has said so. Judge Seabury on Tuesday denied the application for an injunction, made by the N. Y. Taxicab Co. against Mr. Rector renting the privilege to anyone but itself. The New York concern held the cab stand while the Madrid was "Churchill's." Geo M. Leventritt, attorney for Rector, claimed that with the vacation of Capt. Churchill from the restaurant, the per mission lapsed.
Another taxi combination will now run the cabs during the late and early hours of the night and morning. It is said the taxi stand at the Madrid is worth $\$ 20,000$ yearly.

## CONTRACT-BREARERS FINED.

Chicago, Dec. 8.
The White Rats have been called upon to settle a violation of the pay or play contract. The offenders are Byers and Herman, members of the order who cancelled three weeks with Walter Keeffe to huve commenced Nov. 22.
The act played for the Western Vaudeville Association instead. Keeffe demanded \$875, three weeks' salary, and a committee of five awarded decision in his favor He stated that he would accept $\$ 500$ or two weeks work from them for nothing, when Bobby Gaylor offered to adjust the natter. Byers and Herman were not present at meeting held at S. L. Lowenthal's office Tuesday afternoon, but Gaylor had a letter from them in which they plead guilty.

## ROCHESTER HAS AN OPENING.

Rochester had a regular theatre opening on Monday, when the new Temple made a successful plunge into vaudeville, replacing Cook's Opera House, where Moore \& Wiggins, who built the new one, have presented vaudeville for a long time to big profits.

All of Rochester's leading lights turned out for the premiere. From New York came E. F. Albee, Pat Casey, M. S. Bentham, Clark Brown, Al Sutherland, Aaron Kessler, Charles J. Stevenson and E. M. Robinson. Mike Shea came down from Buffalo and Carl Lothrop was present.
At the banquet on the stage following the performance, all assembled sang a parody written by Charles E. Welch on "Rings On My Fingers." James E. Moore was featured in the lyrics.

"Denver TiMES," June 1st, '09.-"Could th nudince have had its was the attractive atar would be singling yet.'
"OLD TOWN"TO OPEN DILLINGHAM'S. "The Old Town," Dillingham's new musical comedy, now traveling on the road, is scheduled to open that producing manager's new theatre at 40th Street and Broadway, the date of which has not yet been fixed.
Arthur Pryor, the bandmaster, is traveling with the organization, which is in Philadelphia this week. The Asbury Park beach band contract which Pryor has landed for the past five years, has not yet been let out. This is one of the big. gest band contracts in the country.
It is just possible that Pryor will not be in his old place at the seaside this summer, and band leaders are much interested in the subject. Mr. Pryor is now musical director with the Dillingham show.

## NEAR THE ACADEMY.

The People's Vaudeville Co. was near to having the Academy of Music on Wednesday, and expected to close the transaction at any hour.
The rental, if the deal went through (or goes through), will be less than $\$ 100,000$ yearly. Popular-priced vaudeville at $10-15-25$ will be played by the People's upon securing the house, if it does.

## MAUDIE DON'T LIKE IT.

This being the big feature of a picture show is not quite to the liking of an artist of such high aspirations as Maude O'Dell, and it was even betting Wednesday that she would not finish her first week of the four which she had undertaken to play at the Felix Isman houses in Philadelphia and New York. She opened at the Victoria in the Quaker City Monday, and immediately became dissatisfied. It had been arranged to feature her at the Circle next week, but that prospect had been called off as well as the three remaining weeks of her Isman contract. Maude is contracted to appear Dec. 27, as a part of the vaudeville show at the Howard, Boston, a burlesque house on the Western Wheel. This is the week Oharles Waldron's new house, playing Eastern Burlesque, opens.

## APPEALED TO THE MAYOR.

Denver, Dec. 8.
A squad of chorus girls from a musical comedy organization called "Too Many Wives" called a few days since upon Mayor Speer and begged him to attempt to force the owners of the show, said to be tottering on its last legs (although this is not said in disparagement of the chorus) to provide for them until they could secure new employment or pay their fares back to the Rialto.

The girls also complained that their managers had sent them over a one-night tour where they were called upon to pay $\$ 2.50$ a day for accommodations, waile their salaries amounted to only $\$ 18$ a week. They did not explain how these figures could be worked out. The Mayor replied that he was powerless to aid
van leaves colonial bill.
After the matinee performance Monday, Billy Van, the minstrel, announced to Manager Dave Robinson, of the Colonial,


OAKLAND "TRIBUNE," Aug. oth, '00.-"Nuf cefl. Inly could beadine the Orpheum bill in.
definitely, and Oakianders will be gorry to lope definitely, and Oakianders will be sorry to lose
her when she takes her bright smile and winning her when she takes her bright smine
ways to other places."
New York, he would not remain "No. 2" New York, he would not remain "No. 2
on the program, and with that Mr. Van "walked out." The Otto Bros. walked in.

## PANTAGES QUITS SALT LAKE.

Salt Lake City, Dec. 8.
The Bungalow Theatre which has been playing vaudeville under an arrangement


A8IITON STEVENS, "N. Y. JOURNAL.""When Mises Iena retired the nolse for her wasn't
applause," it was roars. They roared for more 'applanse,' It was roars. They roared for more
of her. It was like one of those great It of her. It was like one of those great Itallan
nights., at the opera, only the raln beld the roof
down..
with Alex. Pantages, closed today. Pantages entered the house on his books, taking at the same time an option to buy the lease. General Manager Cole several days ago gave notice that l'antages would not close the option, and cancelled the booking agreement. The Bungalow has shown a weekly loss since vaudeville opened there.
A new Sullivan-Considine house opens here this week.

San Francisco, Dec. 8.
W. Z. Tiffany, local representative for Alexander Pantages says that after many alterations (which caused the closing) of the Bungalow in Salt Lake City, Pantages will take the house over as a part of the ircuit. This will be in about two weeks, Mr. Tiffany declares.

Kansas City, Dec. 8.
It is reported here that Alex. Pantages will start legal proceedings in an effort to recover from the owners of the Majestic the $\$ 25,000$ which be deposited to secure his lease on the house. After opening the Majestic witih vandeville the fire officials found that it was not up to the regulations and ordered Pantages to close it.

## NO DECISION YET.

Briefs were filed on Monday by August Dreyer, representing the plaintiff, George Homans and William Grossman, for Kate Elinore, in the action brought by Mr. Itomans against Miss Elinore for commission alleged to be due the agent for the time the actress has appeared on over the Morris Circuit.
Much interest has been manifested in the forthcoming decision, the point involved dwelling upon the statute prohibiting a commission charge of over five per cent. being exacted under a contract when calling for an engagement lasting over one month or four weeks.

## FISHER CO. DISPUTE SETTLED.

The litigation arising over a dissolu tion of partnership in the Fred Fisher Music Publishing Co., was settled this week, when the Fred Fisher interest in the firm was transferred to Nat Shea, his partner in the concern, the latter assum. ing all the liabilities of the business. House, Grossman effected the settlement.

## FURTHER TRISCO COMPLICATIONS

San Francisco, Dec. 8.
Hallahan \& Getz, who are building a vaudeville house at Haight and Cole Streets, secured a 15 year lease upon a lot $871 / 2$ feet east of Mason Street on the south line of Eddy Street, at an annual rental of $\$ 30,000$. The property has a frontage of 63 feet and a depth of 137.0 feet. Arrangements have been made for a Market Street entrance and a modern vaudeville theatre will be erected as soon as possible.
The property is owned by Geo. H. Luch singer. The deal was put through by W. B. McGerry \& Co. The new house will be located in a line between the new Grauman and the Morris and Orpheum loouses, one block from the former and two or three blocks from the last named two. The entrance on Market Street will be almost directly opposite the German House.


SAN FRANCISCO "EXAMINER," July 19, '00 suasion or applause yeatcrdat yielded to the per us all her assortment of songs and sailles we would have been willing to accept it as a sape, awher nissertlon
our dinners."

## ACTOR A SUICIDE

Fort Dodge, Ia., Dec. 8.
Harry Adams, a vaudeville player, cominitted suicide here a few days ago after a quarrel with his team mate, Jennic sagers. Adams went to the Ward Hotel and asked pernission to see the young woman. This was refused, when the young man shot himself before the clerk's desk.
Miss Sagers left him recently, alleging he mistreated her.

## ENGINEERS SECURE DEMANDS.

The threatened strike by the station ary engineers against the Shuberts has been averted through the offices of Denis F. O'Brien, attorney for the Engineers' Union. In conference with a Shubert representative, the latter agreed that all lhubert theatres would be governed in the heating departments by a union man, and that those now employed outside the regulation labor organization would be asked to join upon pain of dismissal.
At the Broadway Theatre, the Shuberts said, the engineer reported to have been laid off was assigned to The New Theatre at Lec Shubert's personal direction. The Majestic is heated by the owner, and the ihuberts explained they had no jurisdiction over the engineer there.

Homer Lind and Co. reach New York Jan. 24 playing at the Fifth Avenue. The sketch opened in Brooklyn last spring, and comes into the metropolis after playing out of town since Aug. 15.

## TONY LUBELSKI SHOWS UP.

Chicago, Dec. 8.
Among the crowd of visitors in Chicago this week was Tony Lubelski, who stopped off in Chicago for a few days on his way to New York from the Pacific coast. Tony, formerly the spokesman of the firm known as the "Three L's (Levy, Lubelski \& Loverich) has been hiding out west ior some time but evidently has decided to come east while the rates are cheap and get some publicity.
The last heard of Tony he was manag ing a park in Reno, Nev. Shortly before this venture the western papers had a story that someone had entered Tony's apartments and relieved him of his jewelry and what cash he had around the house.

Now the little magnate (Tony likes this title) claims he is here to look up the best acts in the business for his chain of restaurants out west. His card gives him credit of being proprietor of the Portolo Cafe, San Francisco, one of the finest on the coast. Tony says he can give the right people twenty weeks' work on the coast, and also he says he has appointed Jake Sternad and Harry Armstrong as his Chicago representatives 'Iony will appoint three or four more as soon as he hits Broadway.

## NEW SONGS AND CLOTHES.

An outfit of all new songs and clothes will be shown by Hetty King, the English male impersonator, upon opening at the Colonial Monday.

It has been two years since Miss King played in New York, at that time in Klaw \& Erlanger's "Advanced Vaudeville" at the New York Theatre

Among the new songs to be heard are


SEITTILE "DAILI TIMES," June zath, "09."Miss illy Lena has n pretty face. Lrautifnl teeth and eyes, a lovely blonde coifinre nnd a
pretty ngure-and a way with her that gets na all."
"My Birthday," said to have been written by Miss King herself. It is of the youth who feels man's estate hanging heavily upon him at "twenty-one." Others are "In the Park," "The Soldier," "Ship thoy," "The Postman," and "Beside the ceaside."
In "Ship Ahoy" Miss King will repeat the sailor's hornpipe enjoyed so greatly when done by her before while renderin, l'm Going Away." Changes, appr" priate to the characters the lyries are louilt upon, will be made hy the Euglish woman for each number.

Lee Hickman goes from the "Bon Tons" to join the "Parisian Widows," both Weber \& Rush's attractions on the Eastern Wheel.

SUES FOR SMALL AMOUNT.
A suit caused by the ditference between five-sixths and five-sevenths of a week has been ordered by the Four Masons against the Colonial (Lawrence; Mass.) management.

Last week the Masons were closed at the Friday show by having the curtain rung down on them through the direction of the manager, J. Fred Lees. Denis $F$. O'Brien, attorney for the act, says that the abrupt action caused Mrs. Mason, the mother (Four Masons are father, mother and two children) to faint upon the stage.

On Monday Lees ordered the Masons to open the show and cut the act down to ten minutes. This was before the matinee. Mr. Mason agreed, it is said, to the position, but stated he could not reduce the act to the time wanted. Nothing more occurred until the "close in" happened.

After the engagement was ended, as far as the Masons were interested, Mr. Lees tendered them five-sevenths of a week's salary, though the Colonial does not play on Sunday.

## 825,000 UNNECESSARY.

An appropriation of $\$ 25,000$ was granted by the convention of billposters at Cincinnati for the purpose of prosecuting the Chicago strike. Chances are it won't be needed, the billers at theatres went to work Monday morning and the matter is being arbitrated. Final settlement was not reached Tuesday, but at the meeting to be held this afternoon, the troubles are likely to be adjusted.

## FEATHER-WEIGHT BATTLE.

There is a fine bitter little fight going on this week between two five cent moving picture theatres situated close together a the corner of 110th Street and Fifth Avenue, New York. There has been hot competition for patronage between the opposing managers. First the Plaza added a vaudeville act to its picture show. Then the near-by lastime added two, without raising the five-cent wrale in either case. Each week the class of acts improved until commencing Monday the Plaza is featuring The Fanous Fords and five acts while the Pantime features Eddie Clark and hi Winning Widows and Young Sandow.

Not content with boosting the cost of their shows the opposing managers are billing the neighborhood like a rircus. IResidents don't dare leave their auto-

 wont allow to retur
YORK TELEGRAI'll."
mobiles unguarded in the at reet lest the "snipe" experts of the theatrey (wver them with paper.

## NEW ACTS NEXT WEEK.

Initial Presentation, Firat Appearance or Reappearance in or Around New York.

Hetty King (New Act), Colonial.
Heely and Meely (New Act), American.
Lottie Gilson (New Act), American.
"Silent" Tait, Plaza.
Sam Mahoney, Fifth Avenue.
Great Ergotti and Lilliputians, Hamnerstein's.
Adelaide Keim and Co., Bronx.
Granville and Rogers, Bronx.
Nat Carr (New Act), (ircenpoint.
Brengk's "Parisian Statues" (6).
Poaing.

## Full Stage.

## American.

Three men in bronze give a strength to the act which is finished off beautifully by three women in porcelain. Of the brace of trios the men have a firmer and surer poise; but their strength and nerve power was not equal to a perfect posturing of "Reaching the Winning Post," the feature of Seldom's "Venus." The most urtistic groupe was "The Vase," in which two of the girls represent the figures on a huge piece of porcelain. "The Fountain" was another beautiful pose by the women, and the men presented "The Atlas Group," holding up a bronze reproduction of the globe with particularly good effect. All six of the company united in "The Liberty Bell" as the final picture. This patriotic grouping brought an evenly artistic act to an applause finish which was well deserved. "Spring and Autumn," "Time," "The Arch Angle" and "The Avenging Brothers" were the other poses. The act runs as quickly as seems expedient to make the changes; the waits are not long enough to be at all noticeable and the number, as a whole, is a good card. Before Seldom appeared around New York Brengk had a "bronze posing" act of three people.

Walt.

## The Great Ringling.

## Equilibriat.

## 12 Mina.; Full Stage.

## Hammerstein's.

If Ringling depended entirely upon lis equilibristic work he would not have a chance, but as he mixes up a quantity of work on the flying rings and also does a trick or two with his teeth besidey a few feats of strength, he adds enough variety to send him over. Ringling is a good-looking chap and makes a nice appearance, but he has an entirely wrong idea of what the spot light is for. He opens in the spot and goes to it again for one of his feature tricks. Because of it the trick loses most of its value. This may have been due to the handling of the light, although there doesn't seem to be any good reason for using it at all. Better equilibrists have been seen than Ringling, but not one of them has put forth an offering with as much variety. Opening the show at Hammerstein's when business is big is not an ersy task. but when it is bad it is almost hopeless. That was what Ringling was up against Tuesday night and, considering the obstacles, did very well.

Dash.

## NEW AGTS OF THE WEEK

George Lathwood.
Songe.
45 Mins.; Three.
Plaza.
George Leventritt, of the Morris Circuit, hasn't been boasting about himself as a "picker" since the " $\$ 10,000$ Beauty" turned a somersanlt for the circuit, although she wasn't such a bad pick at that-until the police made her put on a few clothes. Now. however, Mr. Leventritt may once more do a parade with the chest well out, for his latest, George Lasliwood, is registering a sensational lit at the Plaza Music Hall this week. Lashwood came heralded principally as a "Beau Brummel." All the talk was of his clothes and style; few seem to regard anything aside from wearing the clothes. Those who see Lashwood will remark upon the perfection of his attire, but it is his ability to put a song over that will remain in memory. There's no one quite like this Englishman on our side. His act might be called on the order of Vesta Tilley's more than anyone else's. Lashwood sings a variety of songs, some a little "spicy," each in different clothes, and carries everything in front of him in a high-handed manner. That peculiar "something" which "makes" and is so hard to define, Lashwood has in abundance. You like him from the minute he comes on. He has personality, magnetism, individuality, versatility and confidence. That's an awful lot for one man, but Lashwood seems perfectly normal withal. To pass over his dressing quickly, it is immaculate. All is neat, trim and in the best of taste. His evening clothes, not exaggerated, are beyond question, and the brown frock suit a wonder. Even in the kilts of the Scot he looks extremely well. Monday night Lashwood sang flive songs, made a pretty ittle speech, and was forced to another number. The whole consumed forty-five minutes, enough in itself to speak of the Englishman's success. The really remarkable thing about the turn was that of the six numbers, not one was bad, nor even "fair"; they were all good or better than that. Choice of favorite might bring an assortment of answers, but the two big songs seemed to be "My Old Latch Key." the last. and "In the Twilight." The former showed the singer to the best pos. sible alvantage. The melody lias been heard over here before, but that will be forgotten when Lashwool sings it. Tlie prospective bridegroom's furewell to his lateh key is about the most artistic bit that has been done in this line in many a day. "Twilight" is the song the audiance will go home singing, but the "Latch Key" will leave the impression. Of the others, "Sea, Sea. Sea," in which the Englishman uses a very neat set showing the deck of a steamer and the briny was liked immensely, and proved what an artist could do with the timeworn "scusickness." Lashwood brings out strongly the point through his work that an artist is an artist, whether in this conntry or any other. The Morris Circuit has mecovered a "real one" in this Englishman, and, with the proper handling, he is going to prove one of the biggest drawing cards England has ever sent to this country.

Dash.

George Nagel and Co. (a)
"Try Out" (Comedy). 14 Mina.; Full Stage.
There is no reason for christening the sketch that George Nagel and two unnamed women presented at the Lincoln Square the latter half of last week. The sketch is of the broad farce order, and the theme old, very old. While Nagel's wife is away on a vacation he trips out for a little spree. Meeting a "leading lady" they indulge in the late-supper-and-coldbottle thing to the limit. The next day the woman calls at Nagel's home. While there, the wife returns. Nagel tells each the other is balmy. The rest may be imagined. Both women, referred to several times in the dialog as beautiful, do nothing in any way to help the act. Nagel as an acrobat does a very good bit of ground work for the finish. There are very few tumbling men who can put over laughs without talking, and there are even fewer who can get them from dialog. Nagel's redeeming performance is his bit at the finish, from which it would seem that a singing and dancing act with the acrobatics featured might be his forte.

## Cook and Lorrenz:

Talk, Songs and Dances.
16 Mins.; One; Full Stage; One.

## Hammerstein's.

Cook and Lorrenz are taking a short dip into the varieties after a recent success with "The Motor Girl." The pair have framed up a very amusing specialty for the vaudeville goers. It is too bad that they are not to remain longer. Both men assume the eccentric genteel tramp makeup. They open in "one" with a hodge-podge of foolish conversation and a more foolish series of songs, extremely funny. It was a laugh right at the jump. From the opening they go into the full stage where John Lorrenz does his piano specialty, while Cook does a bit of trav esty ballet dancing. Lorrenz helped the act not a tittle here with a bunch of fool dancing in keeping with the rest of the material. The pair return to "one" for the finish, in which Lorrenz introdnces his partner as a great Russian violinist. While Cook does fooling with a fool fiddle, Lorrenz does an extremely good eccentric dance. The act is foolish all the way through, but it is also equally funny. On fourth at Hammerstein's, they were the tirst act to wake the andicnere inf and registored a sulbstantial hit. Inaxh.

## 3 Dunn Brothers.

## Singing and Dancing.

15 Mins.; One.
A young man and two lads just beyond the rearlh of fierry comprise this trio oi medium singers and good danerrs. The lads work together after the trio which makes the opening, and then the elder lhann comes across with an expert line of footwork. The boys are again to the fore and the three are seen in action for a finish. The boys wear light blue coats with knickerigekers to niatch, while the chlder brother holds to a suit of street clothes. The opportunity is givell him to make a change which might heip, e's'ainly it would not harm. The set is excellent in its clase.

Helen Grantley and Co. (3).
"The Agitator" (Drematic).
22 Mins.; Four (Special Set).

## Fifth A venue.

The Orpheum Circuit's Producing Department has pulled a live one out of its niass of manuscripts. Mrs. Oscar Beringer has written a tense little play, along lines quite new to vaudeville. Now, if there could be about five minutes of the leading woman's monolog taken out without inpairing the point at issue, devotees of varicty womld have prepared for their delectation an interlude of engaging interest. There is too much talk on the purt of "Pickles" (Miss Grantley), the youthfil agitator. To be sure, all she says lenels aid to building up a point which, when accomplished, is followed by an anti-climax. The place to end the sketch is where "the firm" gives in; a slarp "urtain right there would bring the sketcil to a snappy finish. Beyond that a dozen lines of interchanged conversation arry the finale too far past. There is a ridiculous bit of business immediately preceding the climax. Preparing the audience for the ant by asking how fared Joan D'Arc, the "agitator" tells "the firm" she will die with her cause rather than give in, and proceeds to attempt stabbing herself with a case-knife. It didn't even cut the hand of the man who wrencied it away from her. If the point of the sketch must be approached through suicidal methods, the audience would not have cause to laugh if the weapon looked more busi-ness-like. There is no need of the lines speaking of "the agitator" as fifteen; she doesn't look that age, and even her "bread and chrese" diet would not cause one to believe that she is. Eighteen would be as adaptable. For once the stage presents a reporter (V. Benoit), who acts as though he could be trusted with an assignment. The "foreman of the works" (E. F. Racey) is also played with delicacy. It would be easy to make the part that of a bully and thus scatter the attention of the audience. As it is, everything and everybody plays up naturally to "the agitator." and when "the firm," in the person of "Jam" (J. C. Mathews), gets into the picture everything is ready for him to close up the ends, bring the strands together and climax the thing at the right moment. Miss (irantley plays with feeling and fervor; she will be compelled to add some repression or the sketch, if long played, will rob her of voice. She achieves her long speceles with commendable skill. What might be made an harangue she keeps within the bounds of argument, and restrains the temptation to overact. Frail in stature with eyes that look hungry riongh and a voice that breaks with the fever of interest in the cause she is leading. Miss Grantley drills point after point home to conviction. She is leading a strike of girl operators at a jam and pickle factory-an occupation homely rnongh in somnd but a theme for fervent lendership as Miss Grantley plays it. There are several "girls from the works" whe have a hard time busying themselves while their leader talks; but they give her moral support and have the good sense to listen with attention to what she is saying. At the Fifth Aveme Monday night the sketch held the andience in close attention, and when the curtain fell there were several recalls.

Walt.

## Sharp and Montgomery.

Singing and Dancing.
14 Min.; One.

## American.

Sharp makes up coal black, appearing first in a striped white flannel suit and later changes to an all blue costume which matches the second clange of Miss Montgomery's. The girl, a "yaller gal," pays commendabe attention to dress and wears clothes which show that they cost money. The act runs to "loose" dancing, at which they are adepts; Sharp, in particular showing an attractive routine of disfointed material which scored heavily. Both liave a song to thenselves and they work the finish together in a manner which won them, on Tuesday evening, three strong recalls. The act compares favorably with those of its class and suited the American immensely.

> Walt.

Zena Dare, Maurice Fárkoa and Co.
"Mitislaw" (Musical Comedy).
Hippodrome, London.
"Mitislaw" is the name of a Prince. tuken by Maurice Farkoa. Princess Amaranth is \%ena Dare. The piece might: have amounted to something if the music: und those clumsy chorus girls were left off the stage, but the nusic breaks into what might have been a first-class accompminient to a farce comedy. Farkoa is alwayn good. As for the rent of the cast nothing can be said. Joln Le Llay, the chancellor, doess not have a great deal to do but even he fails to send some of the fumby dialog given him very far over the fontlights. Seymour Hicks is the prodiner. The giris munt have been placed in the act so it could be called a musical consedy. Nuthing funnier there is than the bunch uttempting to "trip" lightly across the stage. The girls are good lookers, but often in the act dark stage is used. As licfore mentioned Miss Dare was the l'rincess.

## Signor Frozeina.

Harpist.
12 Mins.; Full Stage.
Signor Frozeina passed wway rather a pleasant twelve minutes with his harp playing. The instrument is played so rarrly it is a novelty in itself. The Sig. nor dresses in conventional evening clothes, playing without any frills, which is a mistake, for a violent shaking of the head or swaying of the boly hlways makes it more interesting to the vandeville andience. Frozeima sloould have a look at Riataldo or Travato. Frons either he comid learn how far that "licasy stuff" goes. For a filishl, the harpist places a cover over the instrument. and blimelfolds himself, playing a medley of patriotic airs. The andience applanded, but it inn't known whether for the airs or the trick playing. The act will probably do for the small time. Nignor Frozerim is not Fro\%ini, the accordeon soloist.

## Lander and Allen. <br> Talking and Singing. <br> 15 Mins.; One.

One man works in blackface. They puil a comple of chairs to the center of the stage and interchange a line of tulk which contains some new stuff, and nothing very old. After having their sas. they fimish with a romie ditty which sends thim off well. The act can le rated little hetter than fair.

Walt.

## OUT OF TOWN

## Harry Bulger.

Character Songs.
25 Mins.; One.
Majestic, Chicago.
Harry Bulger's opening at the Majestic this week in a new serics of character songs was rather a disappointment to his friends. The audience refused to tre moved to any enthusiasm, partly due, it is likely, to the fact that he made several costume changes involving long waits which tried the patience of the crowd. One bit of novelty was the appearance of " "drunk," who pushed his way to the rail of a box and handled a first-rate line of give-and-take dialog with the comedian. Part of the audience was not "wise," and supposed the incident to be unplanned. A piano accompanist shared the stage with Mr. Bulger without influencing the act citler way.

Merry.

## May Yohe.

"In Silk Attire" (Talk and Songs). 12 Mins.; Full Stage.
Young's Pier, Atlantic City.
Very pretty is the boudoir setting usel by May Yole in her new single turn. She has just returned from a social function where people have gushed over. Sir Jeffry has anked for her hand in matrimony. Thim allows Mise Yohe a chance to allude: to her own past marital experiences and make terse remarks on marriage. When -he said "The first time I gave up Hop" but the second time was too strong for mine" she wom a big langh, even though secored at some personal cost, it would seem. It has been some time since she uppeared in the east, a quiet charm and an chasy stage prescince nake her likable.
I. B. Pulaski.

## Blossom Robinson and Co. (4). <br> 16 Mins.; Full Stage. <br> Schindler's, Chicago.

The movelty of this net may appeal to audionees of smaller theatres. It depends "pon " "(iilson Girl" scenc for its strengtl. Although the idea is not new it is handled differently. The opening diseloses three women and a man singing plantation songs. A "Gibson Girl" curtain descends, and Niss Robinson enters at one side of it, singing a "stagedoor Johmuir" song in "one." The supporting company have a song dependent upon artistic repose, which mone has. The linale is Mises Robinson. in black tights. us a "(iilsom (iirl." ready to plunge into the ocean.

Merry.

## Shayne and King

"Singers of the Ghetto."

## 15 Mins.; One.

Central, San Francisco (Week Nov. 28).
The tean appear withom the cinstomary ill-fitting clothes, lwurds. ete.; novel. but not just the thing for: the patrons of this homse who apprecinte more of the burlessfue in acts of this nature. Their axrellent voices ure responsible for what sucerss is achieved. but too murh dependruee is put upon them. The talk is short nud for the mont part goosl. The upening munber conded stand considerable contting
 thromghome. Shay yens falsetto is a goond comedy fenture and their Hebrew dance went splendid at the finish. pountain.

## Rutledge and Pickering.

"My Boy Jim" (Comedy). 19 Mins.; Full Stage.

## Wilson Avenue, Chicago.

A countryman is disclosed in his "oflice" when the curtain rises. He hins just reccived three letters. His talk indicates that this is an umbually large mail. Opening one he finds that a rapresentative of a Now York newspaper is coming out to interview lim. A second one is a warning against the same reporter. At this noment the female representative of $n$ metropolitan journal cinters. She commences to interview the countryman. He evades telling her anything. His replies are along lines familiar where a countryman is in conversation with city folks. The dialog keeps the nudience laughing. The woman at length broaches her errand. The son of the countryman is a "political boodler" in New York; her paper has the proofs, and. after hesitating, the reporter suggests that $\$ 5,0 \times 100$ woild buy them. The old tellow evilences his love for the boy and although the *i.,000 in the bank was to pay "the mortgage" (made plain liy the thire letter) he hands over the check. He receives the proofn. and then anke for a receript. Absent mindelly whe writes it on the buck of the check. Discovering her error a noment later she returns and anks for the check. He hands her a laugh instome anil after her exit the :urtain
 map atter "a bmoy day." l'int F. Rat Ircolge is the comutryman and Jeame liakering is the repurter. Both play therin parts nicely. The fault in the playle: lies in the fact that the proofe are ace cepted by the old man withont quention. A commanication from the son to the father, stating that the paper had him at its merce. night make that point clear.

Merry.

## McGrath and Yeoman.

Comedy Sketch.
${ }_{17}$ Mins.; Full Stage.

## Wilson Avenue, Chicago.

A stadent of vauleville is often led to comblulle that a good opening and a lively fimish can carry an act to shlecess. Mefirath und Yeoman have the good opening atid a langlable finish, and while there are spots in the offering where Mefirathis comedy is not exactly artistic. there is un dinputing the langhing vaine of the art. Mefirath's comedy is ntong lines which are not new and he resorts to wewrul time-worn "gagn" for langhs. When loolding a string of fish he names the inhatitants of the deep with pointes to cach a: ther right moment. There is no rlimax to the talk. and it lowes affectiveness for the andienere does not know it is conn. pheterl mutil lie langhs, giving the signal for "pplanes. This can easily he reme. diod. At lengeth, Miss Yooman has a
 her momber a promomared steress. Illo
 The act is satisfactory in ite prowent fown but a little work on the weak featiore will improwe it.

Merry.
 days this werk tor rehamer Mardurite Clarke and kolurt berincery int their rolles. and opuned Thuroday might in tiamford with Miss Clarke featured.

## John Ennor. <br> \section*{Traveloge.}

## 12 Mins.; One.

Wilson Avenue, Chicago.
Jolnn Ennor, who has been playing Chicago for several weeks, proved a strong fenture of the Wilson Avenue bill, and the nudience seemed to think that he did not occupy enough time to judge from the applause which followed the final obsic. vation. His subject last Saturday night was "C'talt and the Mormons." He is a convincing speaker and evidently full of his subject. How he flits from idea to idea in such rapidity without a single hesitation was one of the things which contributed to the success of the "act." Once interest is aroused in this traveller, his number should prove a strong one on uny bill.

Merry.

## J. Rubens. <br> Painter.

7 Mins.; Three.
Orpheum, New Orleans.
I'laying his serond week in this country ris a number on the program of the Orphenm Show, J. Rubens does an entertaining novelty. IIr paints two pictures, the first being drawn upside-down on canvas, the secoud a marine transparency. This in pminted on thin paper pasted over glass and light effects behind it make a pretty addition.
O. M. Namuel.

## Art Bowen.

## Cartoonist.

if Mins.; One.
Haymarket, Chicago.
The delont of the (hicago Jommat cartomist in vinderille wan attermed with nocrens. Mr. Bowen has had a nong written which gives an idea of his draw. ing.. He sings while working. A guick sketcher, with the combination of musie in black and white given an impression of great apeed. cansing it to be mullin liked for the several taking qualities. Mr. lawen follows with his impressions of mopular stage stars, conchuding by ainging "The Old Grey Ikonnet," aketcling the couple the lyries nuggent.

George W. Lealie and Co. (3).
"Made in Heaven" (Comedy).

## 13 Mins.; Full Stage.

## Young's Pier, Atlantic City.

The action takes place in Jack Fentiner loigh's (Mr. Jealic) roome at 10:30 a. m. He is to be married at noom, and is nervons. That lue had atternded his last "Inchelor supper" the wight before, and can't remember what happonel after a cortain point add to his disemmtiture. In walk- : yomig woman (Sinsctio Jackson). who informe him they were married after the silliper. Silu axphinin that the termes of : llegary left her stipulated whe marry lurfore midniklt of the day previous. Thromgh their marriage he had saved to luer a large fortune. The situation is finally rlaned ul when Tom Littleton, Fioal licricigh's best man arrives. The ab-went-minded young woman recognizes him as lier hushand. The sketch is too short. With building up it should pase.
I. B. P'ulanki.

Corime. who rlowed an a slumbert ntar at I'rbana, Ill.. recently, will probally be a meniker of the Shubert's (Thristmas pantomime, "Dick Whittington."


WILMA fRANOEG VINCENT and frank minor
of

## FRANK MINOR AND $\mathbf{0}$.

"HARMONYLAND."


Fraturing our celebrated ocarina trio. Now on our geventeenth week over HODKINS CIRCUIT. Almo own a farm In Kansas. I'ermanent address, 402 Constitution St., Emporin, Kansas.


A SKETCH OF QUALITY.
SAM CIII and MARY MARBLE, who are appearing under the direction of JOHN W. DUNNE, in ANNA MARBLE IOLIOCK'S kketch, entitled 'IN OLD EDAM," are playing thelr second seasion in vinileville. Among the manr compliments pald tha dalnty and novel offering the most prized are the following
"A clever bketch, cleverly acted."-Winhitiam II. CRANE Thint is advanced valderille."-WILLIAM H. THOMI'sON
"A refned offering for refined alldiences."-MRS. JOSEI'li JEFFFERSON

"Notling finer or better in the way of dainty and artistic day dream comedy bas bee
 merclal Tritbune."


VAUDEVILLE'S GREATEET MOSICAL COMADY DUO. MUSICAL FREDERICKS.
(WILLIE and FLO.)
THIS WEEK, CHASE'S, WABIIINGTON. Presenting Comedy and Music. UNITED TIME.
"That's All."


JOSEPH K. WATSON.
Featured with "THE LADY BUCCANEERS," TOSEI'H K. WATBON ban a prodiglous amount of labor in that ahow, and perfornis it emluentls satisfactorlls. As a Hebrew character comedian there la do one who gurpasces Mr. Wation, and In bis ideas of comeds to be derlved from the characteriantion
he atands in clasa by himbelf. he atands in a clase by hlimselif.
With clean cut work, pronounced ability and sincere apprectution of his duty to the nublic whitic With clean cut work. pronounced allitity and sincere apprcciution of his duty to the nublic winc
on the platform, Mr. Watmon has ralsed bimself to the very front rank of all character delineatora.

## THE SILVER STAR.

The atory of "The Silver Star" at the New Amsterdam commences-and endein the first act, the lightest of the three. In fact the firat act presages a very poor show, but the succeeding two provide some good fun, the always enjoyable ballet or toe dancing of Adeline Genee, and brings to the front Nellie McCoy.
It is rather odd to see a "production" and eapecially a musical one produced by Klaw \& Erlanger, open in "one." "The Silver Star" does. The scene is outside Mr. Wiseheimer's (Barney Bernard) residence. Through a moving picture machine the snow is falling fast, but nicely dressed young fellows (from the chorus) in silk hats, along with nicely-dressed young girls (from the chorus) without hats wade through the illusionary flakes without showing any signs of wetness or distress. The whiteness of the snowdrops indicated a frost. Even Professor Alonzo Dingelblatz (George Bickel) and Doctor Algernon Hornblower (Harry Watson) did not warm matters up with their comedy in this scene, though they do sufficient for the performance afterwards. About the only momentous happening was a song by Miss McCoy, assisted by Bickel and Watson. It was something, of course, when all else had been nothing, but so, it wasn't much.
The scene changes to the interior of the Wiseheimer home. Here is where Genee becomes an actress as well as a premiere ballerina. Those who like Miss Genee as an actress are welcome to her. It is very doubtful if the combination is a happy one, and the acting injures the applause for the dancing. As the play has been built around Viola (Genee). the dancer must deliver dialog, simulate a young girl with affection for a couple of adopted fathers, and act. She also dances, and Genee can dance, though the Danish lady seems to have sacrificed much of the "classical" for the "popular." Mayhap this is a reflection upon the Americans, but mayhap if a premiere ballerina would be content with that alone, knowing she is a "premiere," the Americans would appreciate her dancing, without receiving just the inkling of an impression that "the great Genee" is attempting to push some one ingenue into oblivion.
The tale is that Viola has been adopted by the Professor and the Doctor. Mr. Wiseheimer lost a daughter when young. The last thing he saw was a silver star around her neck. Wiseheimer has the duplicate. Viola can dance. Her foster parents are a couple of itinerant street musicians. While playing outside The Wiseheimer house, the girl is invited in. Follow the fathers. Enter Ernest Connor playing Lee Harrison. Mr. Con-nor-Harrison learns of Wiseheimer's loss and the silver star. He borrows the orig. inal and has it duplicated. Then ConnorHarrison tells the Prof. and the Doc. their daughter is Wiseheimer's girl. For $\$ 1,000$ monthly Doc. and Prof. agree. Viola is presonted as the lost daughter and accepted. The story could have ended here for it's an open-shut that Viola is really the lost gal. Two more acts are on the program, so Mr. Connor-Harrison with the idea his confederates will not make the thou. go three. ways rings in another girl with another silver star.
In the second and third acts the plot
is mentioned now and then. Bickel and Watson have a comedy scene in the second act during which F. Stanton Heck takes part. Heck is an enormous-looking fellow. The scene is based upon an old comedy "bit" from burlesque. It's old but polished up and so well played it becomes new-and funny. In the third act Bickel and Watson give their "musical sketch" to terriffic laughter and applause, holding up the show when everyone is reaching for the wraps. Watson is injected into most of the scenes. He can make comedy, and does.
As intimated, one could hardly tell whether Lee Harrison is playing Ernest Connor or Connor is playing Lee Harrison. Mr. Harrison is always very lifelike on the stage. The "smooth" Connor could not well be played differently or better.
The Hebrew of Barney Bernard's in this show is entitled to distinct distinction. Mr. Bernard makes a clean characterization of Wiseheimer, a wealthy Hebrew. A more admirable Hebrew makeup than Bernard's has not been seen.
"The Franco-American Ragtime," by Jerome and Schwartz is the musical hit, with Miss McCoy leading. She is a pretty girl and a corking dancer. Though the number including the chorus dance steps suggest Geo. Cohan, Miss McCoy is breathless from the several encores. In the "Cooney, Spooney Dance" she again sends it over, having Watson for assistance. Emma Janvier has an eccentric role (always given her of late), and a couple of songs of her familiar style. One "They Are Not Doing That This Season" is humorous and made much of by Miss Janvier.
The opening of the second act reveals one of the most effective stage settings of many a day. It is of the Grand Opera House foyer, Paris. A staircase runs up at least forty feet, the setting seemingly extending into the fiy gallery. The finale of the first act is "The Living Christmas Tree," with Genee in the center as she is of the "liquor" ballet at the finale of the second act. The latter represents the different drinks, mostly mixed, and is very pleasing with special and impressive music written by C. J. M. Glaser. Mr. Glaser conducts for Miss Genee's dances. Robert Hood Bowers is the other conductor in the orchestra pit, which holds about twenty-eight musicians.
There are a few other minor principals and a very large chorus of girls, some from the former Ziegfeld shows. "The Silver Star" has the Ziegfeld stamp of "producing" all over it.
Harry B. Smith wrote the book. The musical numbers and songs are credited to their respective writers. Julian Mitchell drilled the chorus, a well-costumed collection with one exception in the first act.
(f) course Gienee "makes" "The Silver Star" with her dances. But the company surrounding her is capable of making a nusical production by themselves.

Sime.
The I'ollard Family closes their tour of the Kohl \& Castle houses at the Star, Chicago, this week. The several members of the fanily will sail for their Lustralian home from Vancouver. (ieorge Bromley, the manager, will remain in the States and organize other acts for vaudeville.

## IRWIN'S BIG SHOW.

There's little to admire in the second of Fred Irwin's shows to play New York this season. "The Big Show" is a disappointment (for an "Irwin show") with the exception of "The Apache Dance" (New Acts last week). The comedy is never amusing and all formed of old material, or worked around (never very good) old ideas, like the "echo" transposed into "ventriloquism."
The first noise the audience made was when Enid Roberts (or Earl) repeated her "Tin Soldier" song from last year, a good "bit" then and still remaining so. Miss Roberts again became liked with her "Buster Brown" girls. Enid makes a neat "kid," but after her couple of efforts faded away into the chorus.
About 10:25 Margaret Bennett, Harry Campbell and Geo. Baker started upon an "imaginary" Marathon. Whether they did it Tuesday evening to "stall" or whether it's there every show isn't known, but in either event there was no good excuse possible, and more particularly when nothing else in the humorous line went before. The real laugh of the show-the spontaneous one-was when Oampbell did a travesty on the "Apache" through leaping at Baker and catching him by the head. It only lasted a moment, but it was as funny as unsuspected-or expected.
Campbell and Nan Engleton did rather well with McMahon and Chappelle's idea of delivering dialog, using a suit case as in the pair's "Twenty Minutes Before Train Time." Miss Engleton must have assiduously studied Miss Chappelle's glaring stare. She had it, and all the other business of the act excepting the dialog. That did not belong to McMahon and Chappelle. After the couple had won some laughs with this, Miss Engleton finished up with a long something, intended to be a dramatic recitation perhaps. Nan is strong for dramatics. The worst bump the first half received was a long-drawn-out melodramatic burlesque between herself and Campbell. Miss Engleton suffered from a severe cold. Maybe it would have been different otherwise, especially in her one number, "There's a Reason," where the chorus threw stingy-looking cloth balls to the orchestra-after "The Follies."
There are but two comedians, Campbell and Baker. They might do better had they something to do it with, but though the program says Fred Irwin wrote the book, everyone seems to have had it left to him or herself to build up.
The only thread is about a hypnotist. He was unidentified in the crowd. What little hypnotic business there is follows closely the best comedy in Pauline's act.
The setting of the opening is supposed to be a Parisian cafe. It is not well set, a couple of tables only standing in the extreme rear. The second act, a garden, is much better, and the dressing in the barlesque is ever so much more attractive as well.
Miss Bennett bursts right in the pri mary assemblage with tights, and has two or three pairs of then at least. Mis, Bennett is no lightweight, and when at last she finally came torward to sing "Iov ing Eyes," fully dressed, adrancing with a cheery smile to the footlights, Margaret looked very well, having herwelf in tights beaten a hundred ways.

Hazel Sanger, another of the principal women on whom any Coney Island weight guesser would do a flop, wore ights in the burlesque, after dressing up as a "Christy" girl and singing Annabelle Whitford's former song for that impersonation. Miss Sanger did a "Gibson" earlier in a black dress, nicely curved off on one side under the arm. It must have been a prize design with Hazel's dressmaker, for when she wore another gown for the "Christy" the same curve had been carved into that. Miss Sanger's opening song in the burlesque caught an encore, and it should, for the melody listens like "The Glow Worm."
Joe Hollander is announced as the writ er of the lyrics and music. There's nothing really catchy excepting this Japanesy tune. Some popular songs bave been medlied in at odd intervals, and there is a chorus of about twenty-five girls, besides six chorus men, to sing them.
Some new and good verses have been given "Billiken Man," sung by Harry Leeds, but the remainder of the show does not help out the songs, and it becomes harder for everyone. Nellie Thurston did an exceptionally good "mechanical doll," but received small reward.

The Watson Sisters ${ }^{2}$ Kittie and Fanny, look well when they are not dressed similarly. These girls dress right all the time, and spend money for clothes. All their wardrobe hit a high mark. In the olio they have framed up an octet dancing turn, using the six boys for a neat number. The eight dancing together did well, closing to a big welcome, but nothing new in dance steps was shown. The best solo dancer of the crowd, James Russell, while " good dancer naturally, has no new steps.
Leeds and LaMar passed through with their olio turn, having the burlesque boxing match to close with, in which Miss LaMar's quickness becomes noticeable. It is well worked, but might be split up into rounds. Another olio act, a couple of sailors who were well liked, had no program mention.
There may be a troupe of English acrobatic dancing girls in the chorus. A few appeared at one time as though an act by themselves. In the first part a "cissy bad man" was brought in, and "Consul" was used, but not well enough. There's so much useless travesty in the show, why could not a burlestuc of the "monk's" act be tried out?
Camplell is the Irishman, with a fond ness for "son of a gun"- used pight or ten times. Baker is a "tramp."
Coccia and Amato, who are the "Apache" dancers, have a fast dance during "Yan kee-Yankina," Miss Amato hiding her good looks with an overdose of powder on the face that did not blend against her lightcolored locks.
In dressing the knickerbockers of the Watgon Sisters at the conclusion of their olio act bre overlooked. 'The girls and the knicks madr a keat combination. Noth. ing nattior haw been seen for boy's dressing. Ind speaking of clothes, someone should replenish the Tuxedos for the cho. 111- men.

Sime.

1attie Gilson, upon her return to vaude , ille at the American, New Orkans, met with so pronounced a success that the re. mainder of the Morriv (iirenit will Ime given her. Miss Gilsom may aprar at the Anerican, New York, next week.

## FIFTH AVENUE.

The "specs" were glad to let go of 4 he best orchestra seate at house prices Monday might, and well they might be; for when the audience was all in there were rows and parts of rows empty all over the lower flow. The crowd was an almost stoical let, really warming up for but two numbers--IIelen Grantley and Co. and Camille Ober. Even the dash and verve of the Six Cuttya' splendid musical act failed to get more than enough to come back on. All through the evening the gallery produced most of the applause.
l'aul Le Croix, in opening position, had to wait for his dexterous handling of several hats, toward the finish of his act, befor the silence was broken. His retreat was made to enough applause to warrant a bow in acknowledgement and then Orth and Fern took the stage for their familiar "Sign the Book" pianolog, singing and comedy. Their mong in "one" got them past with credit.
Helen Grantley and Co. (New inc.s) stirred the biggest noise of the night and it looked then as though the audience was out of its lethargy. Vastly benefited by Corinne Sayles (the program, in minor type, read "assisted by") J. Francis Dooley held the stage for a considerable period, the spectators being kept at attention by the frequent appearances of the girl. A corking good "Yama Man" finish compelled the audience to noise up a bit, but not to what the act deserved.
The quiet methods of Imro Fox, that clever conjuror and "deceptionist" of the old school, provided leverage for no more than to pry his act into mild evidences of appreciation; much of his clever "patter" went astray and his entire act merited vastly more than it received in the line of spplause. Counting grace, style and ease of execution Fox runs up a heavy score among necromancers.

The broad travesty on "Caesar and Cleopatra" which Richard Anderson and James and Sadie Leonard presented brought laughs for points and they were rewarded with a sincere recall when their sketch had reached its curtain. Camille Ober followed with her phenomenally high pitched voice, to appreciate the range of which a musical education would be required. For the purpose of entertainment and to the minds of the audience she was all there and it seemed a wonder that such a frail engine could master such a giant task. Her dressing was ideal and she would cut a fetching figure even if she couldn't sing half as high.

Eighth on the bill the Six Musical Cuttys brought their act through with its nccustomed neatness and dispatch, the pretty girl at the 'rello seoring the hit. The song diversified the specialty and their playing of brass should have stirred the audience to greater enthusiasm-for the Cuttys can certainly blow music out of lorns.
There was a disposition to leave when the George Ronhair Troupe took the stage for their "Risley" work, but they hadn't turned a whole trick before the restless ones sat down to enjoy the acrobatic treat which was in store. Three misses by the hig fellow marred the work in the double throwing, hut when the triples were started matiers progresses with great precision and the act, ns a whole, marked the last word in "Risley" expertness.

Walt.

## AMERICAN.

William Morris designates this week's bill as a part of his "annual vaudeville festival." There are six acts big enough in name and merit to headline almost any lill; and yet, wiping out the names and throwing in five other acts for good measure, an inveterate patron of vaudeville would say that the show is slow in spots, good in places, and brilliant only in a few instances.
The first half, despite the talent arrayed and the money invested, runs without any distinguishing flashes of brilliancy; there seems to be all overplus of quietness without the dash and smap which makes a good vaudeville show out of an ordinary collection of acts. Three numbers immediately following the intermission make the latter half stand out in wharp contrast to the earlier hours of the bill.
Zimmer opened while the ushers were slamming down the seats, but gained approval for his dexterity in manipulating rubber balls, hats and other objects. Secund on the bill came Sharp and Montgomery (New Acts) with the only dancing and ginger the first half contained. They could have gone further down with benefit to the first section.
Dorsch and Russell's musical turn brought them their just share of applause, and the act still holds good entertainment for vaudeville audiences. In fourth position Kate Elinore and her cross-fire with sam Williams produced laughter, but it was not until the eccentric finisil that the applause came in any particular abundance. The act scored with its finalc strongly Brengk's "Parisian Models" (New Acts).
Lucy Weston reapears in vaudeville with ber songs somewhat Americanized. It didn't help much. She opened with a typical New York song and used two more until "My Husband Has Left Me Again." The real hearty laugh was there when she hit the chorus of "My Husband's Gone Football Mall." or something like that, and then she won her way. Her costuming and appearance is of the sime dainty order, and Miss Weston is personally just as magnetic, but she seems to have localized not to an advantage.
Olosing the first half Nilney Drew, with the artistic assistance of Nellie Malcolm, brought "When Two Hearts Are Onc" to a laughing finish. In following intermission "The Georgia Campers." a donlble quintet of singers and dancers with talent fairly tumbling out of their shoes, started slam-bang to give reason for applause. Applause came.
Cecilia Loftus was next to "The (amin rrs." She followed their noisy act with her interlude of artistic imitations. and was compelled to bow her appreciation time and again.
Away down the list and at alnost 11 c'clock Montgomery and Moore put the cap-stone of entertainment on this many thousand-dollared show. They "cleaned up" and came right back and did it agnin. scoring the most substantial and unanimous hit of the evening. There was not an inch of the stage that both of these human ginger-cans didn't touch, and when t'ney had done the house would liave been glad to see them start all over again.
On Alies Loretto's dog aet the quiet of a surfeit of entertainment settled, and although it held the attention of most of

It looked as though the Morris Office wasn't exactly sure of George Lashwood (New Acts), the headliners at the Plasa this week, from the layout of the bill for they placed a good show around the Englishman. The program Monday night looked a bit better than it played which in part may be laid to the audience. There was a good size one in, but a rather frigid bunch. A show never seems to run right unless the audience unbuckles once in a while. There were three or four real hits on the bill, too, but none of that big stuffriots and things.
The Four Mortons back at their old act were about the biggest winners. The quartet are just as able to keep an audience good natured and entertain them now as ever. Sam Morton has no peer as an Irish comedian. Mrs. Morton in divided skirts still shakes her foot with the rest of the family. Clara has taken on a little weight, but she hasn't lost any of her chicness and cuteness. Paul as the dandy little stepper is there, although not doing as mnch dancing as all would like to see.
Nellie Wallace did very well in the first I:alf. The Englishwoman is a bit prone to stretching out. She is funny for the first couple of numbers, but becomes a trifle tiresome towards the finish. Her work lacks variety. The first three songs are quite similar and as she depends in a great measure upon make-up the first three costumes are too much alike also.

She might be termed a female Tom McNaughton. Her make-up is similar to McNaughton's and a couple of funny walks she does are identical with the English comedian's.
Ralph Johnstone didn't have trouble, although he was close to the Mortons for applause at the finish. Johnstone goes all the sensational bicyclists a trick or two better in his work. For an act of its kind he sure does go the limit. A serious accident might have followed had Johnstone not noticed that a ladder he was about to ride down was broken. It seemed gross, carelessness on someone's part.
Nicholson and Norton fared very well with "Ella's All Right." They have any number of good laughs, and know how to send them ofer. It isn't so much the piece as the people in it that are liked.
Harry Jolson was on "No. 2." It scemed to make him a bit peevish for he referred to it several times in undertones; had form. Three-quarters of the vandeville andience don't know what difference it makes whether an act is "No. 2" or "12." Jolson, however, lias little to complain of with "position," for the stuff he is doing this week. He is not talking at all, although he did stop long enough to use one of George Evans' lines.
Tyler and Burton wore moved from opening to "No. 5." The act is a pretty one of the skating variety and pleased, even though it didn't receive n great deal of applause at the finish.
Blanche Sloan opened the bill making a very good start. Miss Sloan does several long swings on the flying rings that are right, and she held the andience with her. The Aust'n Bros. closed the program.

## Dash.

the audience she lost a great many persons who would not wait. Her beautifnl white setter did the best posing of the night, and there was some posing by the Parisians.

Walt.

## HADDCRETMETS'

The bill at Hammerstein's this week doesn't hit its stride until the aecond half of the program, where each of the three acts scored solidly. Before the interval the bill was draggy. The small audience Tuesday night was not prone towards enthusiasm.

Albert Chevalier is the Leadliner. IIe did well, even though the size of the house did not recommend bim as a drawing carl. The character singer sang five songs, the last being "My Old Dutch."
For the big all around hit of the bill the honors go to Jim Thornton. The monologist was at his best and the laughter at times simply came out in shrieks. There were one or two of Jin's best ones that went wild and Hammerstein's is just the house where they should do their worst. Their hit, however, was apparent. Thornton can feel with safety that he has many more years right in the heart of the city that breeds the."live ones."
Flo Irwin opened after the intermission with "Mrs. Peckham's Caroyse." Miss Irwin was a real delight in the Geo. Ade playlet. It is an exceedingly good farce played by an excellent company. Niss Irwin looked stunning in a gown of blue topped off with a nifty white bonnet.
"The Quartet" was the other act in the second half. The boys would hardly be recognized as the same four that were on the roof last summer. The singing sounds at least one hundred per cent. better downstairs. The selections have been entirely changed for their return to Hammerstein's mid the quartet have fallen upon a happy bunch of songs. Closing the bill at the tid Street house is not the softest spot in the world, but they managed to hold most of the house in and got through beautifully.
Gillihan and Murray were ou too early to do either themselvers or the show much good. The pair are dressing the act better than formerly, although there was never any kick on their dressing. The "straight" now wears dandy fitting evening drean and he carries it nicely. The comelian has a couple of new dresses for his "wench", bit. the second one, a startler. They are doing a very good act, and it is strange they are not scen more often herenhouts.
Lal Davis and Inez Macnuley didn't get very far with "The Unexperied," nithough it is n goorl sketch, :dmirably played.
The Great Lingling, and Cook and Lorrenz, New Acts.

## SOME BILLING!

There apimared in the New York agoriries one day this werk a dignified middle. aged man and sent a card into the booking department which bore among the other things the information that he was $R$. Shields-Aslachsen. F. II. S., "late University of Durham. I'resident of the New York Society for Philosophical Quizzical Research, the science of optics, projection and acoustics, pursulvant of arms and searcher of heraldic records." (This is only half of the deseriptive matter.) The owner of the eard stated his business was the booking of a female impersonator from the west.

## FRENCH SONGS AND SINGERS

By E. G. KENDREW.
Ah. wake the most of what we get mas spend.
Bifore wr. the. Into the dust deacend;
funt minto dint, and under dust to lie,

(Ruhalyat of Omar Khaygm.)

There is an old adage, and which in itwhif is an admirable metaphorical descriplion of the people, that "everything in France finishes by a song." This is true,

Virses are written and melodies placed to every subjeret under the sun, the most selosational or trivial, the most delicate or grotesciue.

France is not unique in this respect, lint the prople of this country, witty and critical as they are, have always excelled in singing their victories and disasters, thrir joys and sorrows, their idols and rememies. All the vieissitudes of their national life have in turn formed the sub fret of mursery rhymes or patriotic anth. cms. Every child, from the moment it ran hum an air or remember a chorus, has instinctively learned the adventuris of I.a I'alisse and the death of Marlborongh,* 10 sily mothing of the Chant du IDepart and simblore et Mane.
As in other comutries. many line songe lame been inspired by historical evente and hodicrons trifles. The tears of Mario fonart and the misfortumes of Marie Intoinette, the Italian aceent of Mazarin. alld the bourgeosisie of Louis Philippe have licell popular themes. Today the stir ring songs of the Revolution, "ritten mere than 120 years ago, resound in wery part of the world, have been appropriated hy other nations, and are used by work Hes and reformers as they march to vie. lary in strikes or protests. No national hymn is better known that "The Marsoil latice": the refrains of Napoleonis trompen are stial recalled, abll the ditties of bit ranger rememberel hy all. It is indeal at bobor to lave written the popalar -rogh of a great nation. antl the sage who had that wish rather than to make a lationis laws knew what power ther ilulind a ringing refrain. Of comrar a
 prpular movement. which formmately dows bot present itseli evory day. Mans "ill remomber Panhes mowing the people 1.. Puthosiasm at the (hamps E! yones rafic chantant= (an they rally were in those dayst daring the Bomlanger erivi "Pire la Victoire" and "En r'venant d"la rerme" stirred an ambiene to fremory at that moment. Poor stretti, who alwas acompamied Panlon as pianint matil low went to New lork as musical diecetor of Itammerstain's Roof Garden, has often Arsmibed to me the eheering these sombantsed. which gate the surroandinges more the appearame of a political mecting than an entertainment.

The history of France is a great oble "ibli countlose victories and honorable defats. In every rase there is : somg of the period. rhanted liy the soldiems of sumir ly the people. It has ever been a mighty arm for lambers of men. and no ferple are more stimed by some than ther fionlo.
lot they are probably more ritial than any other nation, while lese exact ing "ith their hallads. Each rporh of his.
 ownhlug rombtrice

the rhansomiers and young poets dis. conrse their awn affinsions, ruthlessly criti, ising all events of the hour, chaffing their won politicians and foreign rulers in a pitiless mamer, which would never le allowed in public in any other country. In free England they would be put in prison. But the Parisian is above every. thing a blagmeur and loves to chaff. Every phase of life is ridiculded smambals miterated with prudery rast to the "intls in the form of arnde verse, known as the "hallsoll rosse. They are invarbably wey fumb, often rlewe but yom
have to live here a dozen years to really understand them. No one is sacred, from the President of the Republic or King Edward VII (favorite butts for their wit) to the women cab-drivers or American timed meats. Everybody laughs, even the authorities, and he who laughs is disarmed. Monarchs or potentates paying incognito visits to Paris-and they are ligion-are wont to see these cabarets, now open in all parts of the city from 9 till 12 , and are among the first to grin at the skits they hear about themselves. Roosevelt could listen to several this year on his hunting expedition, and he would smile. The secret lies in the fact that the whits are not really insulting or even spitefnl: they are amusing, often leste, and frequently true
are not cabarets as we now understand them, though posing as such, but cheap exhibitions catering to the foreign zisitors.
I remember when these cabarets now charging 60 cents admission, were happy to fill the boite at 10 cents a head, although Salis' fampus Chat Noir (now d.fumet) (harged $\$ 1.20$ fifteen ycars ago. There is a platform in one corner, with a piano at the edge, and the chansionnier stands on one side (often leaning on the instrument) while he sings, or reads, his ow" latest poetical effusion. It is generally better than heard at the large music halls and warranted to suit in turn every sliade of poetical opinion. Fancy learing ditties of how Mr. Taft undresses, how Knox would reepive the suffragettes


TYPES OF FRENOA SNTBER



The ny to date cabare dores mot mint outside of laris. One will lxe found in Berlin, with a french title thongh lacking the same license, but it in totally maknown in English spraking combtrics. As a me they are installed in latw stores, made into a small conerent hall as is. were. holding from 206 to 400 people. The prices range from so cents to $\$ 1$. whieh includes an ordinaty drink. Fhe most famous of the presocht day are libite : Fursy, Iune Rousse, Ifes Quartz Arts, Pie qui Chante. larillon and Noutambules.

alnd an on (mangine lirench humor dealing 11 simian lowal mubjects) and you will undrastanll the sort of songs rattled off bightly by the seore in the innmmerable abarets of Paris.

I insist on the fact that they are droll ind intelligently romdered. Finsy, J. Moy, Bomand. Hyspa, Montya, Vallot, Numa Bles, Baltha, Marcel legay, Xavim Privas, ete., arr artistes besides being poots. They can read the pinblic mind and prepare a subjact for its distraction with. is: an hour. That the caborets are fath. ( (ontinued on Prage 151.)

# THE AMERICAN ACT IN ENGLAND <br> By J. JESSE FREEMAN. 

London, Dec. 1.
It has been a matter of much intereat the last two years to watch the "Yankee" vaudeville acta that have come to this country during that time.
There have been some who came and never opened, some who played a week or two and journeyed back, and some who are here yet. There are still others who were much in demand here, but returned home to fill engagements there. There are many American acts on this side, who, although they could go back to work, stay over here. There's also the act that could only play on this side, and the act that comes over "just for the summer."
Take the act that arrives and does not open at all. Among these are people who come over here on a pleasure trip.
most invariably of argument between the manager and the American artist. If the American artist would stand for the "cut" in the salary the first time, there would be many more American acts in England at present.
Many native acts could have lingered here and been among the headliners had not a bit of homesickness hurried them away from these shores. Last apring for instance, a "single act" in the form of an American girl left here after having been very successful. Time was offered her by the biggest of all the tours, but she simply wanted home. If that young woman had remained she would have been among the largest of attractions ever here by now. The English audiences take a long time choosing favorites, but once selected, the favorite can never afterwards fail.


While here they are asked by some of the agents to "try out" for the English managers. The act is quite willing, but when "salary" in mentioned the deal falls through immediately. This class of act flgures it doesn't need the work and dislikes the idea of "cutting" its American salary. In most of these cases, the Eng. lish manager has to "be shown." There the matter rests. The act cannot see it. The acts that have only remained a week may be divided into two classes. Those who have failed to "make good," and those who have "made good." The act that fails is worth about half the salary it opened for. The act that succeeds and only stays a week, is the one setting its value a bit higher than the Englis'a managers estimate.

A manager in England places the value of an act on just what he thinks it will draw in the house. The managers over here are not speculative, inasmuch that they know almost that the second time a good acts plays around the circuit. it will draw, but nothing can induce them In pay the salary the first time that they would be willing to give on the second round of the circuit. This is the cause al-

The acts that stay in England may also be divided into two classes: The act that could not "make good" in America; and the one that likes the idea of working all the year around. There are quite a number of Americans over here who could never do their act in America and get away at all. There have been many acts from America that have gone back nfter being on this side for some years, but few could get along. The ones that do not desire any "time in America" have their "fifty-two" a year over here Although their salary is lower than in America, they make it up by the continuous work.
Acts that come over to work summer eugagements are in easy in many ways. No matinees-or at least out of the six days a matinee might be thrown in, but not often. The weather here then does not make the work severe.
A word of advice to American acts who are thinking of coming over might be: -Don't expect an American salary in Eng. land, even if you are sure of hanging them on the ceiling. And above all don't come over on "spec," unless you have the time and money. You will need both.
"HOW TO MAKE UP" AND "HOW TO GET ON THE STAGE"

By WILLIAT GOULD.
how to get on thim stage.
Really it isn't very hard to get on the stage nowadays. I have meen exprememen, messenger boys, advertising eolicitor, song pluggers and friends of the headliner -on the stage.
For an amateur the best way to get on the stage is as follows: pick out a first class vaudeville theatre, look over the bill for the coming week and when you see the name of a drawing card that sounds good to you, take it.
Then on Monday morning early, start for the rehearsal with a bundle of music under your arm. (If you intend to do a sketch, have a dog and call your eighteenyear old wife "the old"woman.")

Heach the theatre about nine o'clock, f. $r$ it is very bad form for a headliner to ruhearse until the orchestra is ready to go to dinner.
To find the "stage entrance" select the dirtiest alley on either side of the theatre (you can never make a mistake on this jwint by following my instructions). Walk up the alley until you see a trick deor with a left hand painted sign on it which reads, "STAGE ENTRANCE' the " $S$ " and " $N$ " is printed wrong, bat the sign painter was a head balancer), "alk in boldly, whistling some popular tune. When you see the sour faced jailer, say: "Hello, Pop. Here yet?"
Hand him a longshoreman cigar with a horse hair in it. Then say: "Any telegrams for me?" (Don't ask for letters, that is ordinary stuff.) If you ask for mail the old booze fighter will think that you are doing three-a-day or opening the show and the way Pop treats that sort of actors is a shame. Say: "I expect a wire from my pal, Ed. Albee." (Be sure and call him Ed.)

Now, if the crowd that closed Sunday night were good and tipped Pop liberally, he will say (gently), "What is the name, please?" If last weet's crowd were a stingy bunch, the dear old bone head will hack: "Who are you?" Slip him a counterfiet dollar and spring the drawing card name on him. While he is getting over the shock of getting booze money on a Monday morning say: "Star dressing room in the same old spot?" That will deceive Pop, and before he can recover, start for the stage with the star dressing room key jingling in your hand. (You can tell the star key. It has no paint or dirt on it.) You can always tell the way to the stage. While the head balancer was soused he pinted a sign, when practicing for the summer. which reads:
sllence pleyse. this wbi to THG STVGE E
Mnybe the word "PLEASE" will not be on the sign (that depends on the bar-keep that mixes the head balancer's paint). Follow instructions, walk along the dim corridor, look out for the iron girders, until you reach the door open it and BE SURE AND GET ON THE STAGE.

Remember you have the atar dreeding room key in your hand. After looting over and over-looking the stage to 10 it is worthy of your endeavora, walk into star dreasing room, get a saw and open your trunk, take your dirty collar and ahirt front out of the trunk and throw "all" of your month's laundry into the bath tub. Be sure to look in the bath tub for it on Sunday night. Lay your grease paints out, flesh, carmine, black and lip salve. also liners, then, if you are doing a sketch, pick a quarrel with the child that you call

"HANDLING THE BULL.'"
CHAS. INNEss and MAUD S. RYAN, who sre ceated on the animal, may: "it's eany wher
you know bow."
"the old woman" to your friends. To make her mad, make faces at the dog. (You must have a dog or you will not be considered a regular. That is your stall to get out of the house at night. Going to give Buster a little exercise.) When "the old woman" is thinking of doing a single turn rub in the flesh colored grease paint as a back ground. Then say "What chumps we are to fight about the biograph privileges and Christmas and its presents so near." As you apply the carmine say, nonchalantly, "I'm going to give you a box of good cigars and a meersćaaum pipe." That will please her for she is going to give you something that she needs, a ladies sewing set.
Now use lip salve and say so that thes can hear you in the next room, "Blanche Ring ain't got anything on you, kid" If she is wise her come back will be: "How can I help being such a success with such n funny fellow for a partner."
If you hear a glass crash or a loud cough from the next room add, "Those people in the next room have a good act, too." The chances are the "next rook performers" will go out and tell people how good you are to your "old woman."

Just as the buzzer calls you throw your arms around her and give her a kiss. That's the best way to make up.

## "CHAINING THE CANARY LOOSE"

1,000 feget ó vabiety's own relisase (by the foot).
$\triangle$ FILM BY THI INDEPDNDINT-PATENTM CO.

10t TO 10th roor.
The family il very poor. Mother has lost her job as a manicure and father can get no work as a longshoreman in the Longacre Building. Two little girle, one 24 and the other 13, are starving. The mon, who follows the horses, orders the father to go to work. Rising alowly from the silk-covered Ostermoor, which has been carelessly left in the corner, the old man kisses the whole family good-bye, makes a face at his son, and exits, followed by the dog.
Father is looking for work. At the 189th foot the son discovers that they are at the post at Jacksonville and his "sure thing" is dying on his hands. Angrily he
smaller every day and all worts of persons are buttlng into the businees. Fortive me and kiss our children. I have brought home the last loaf of bread I whall ever bring to you loafers. I am going out to get some money ; honeatly-if I can-if not I'll go back to manicuring. Your wife and mother, Louise." It is finally the 200th foot and not a darned thing has happened. Surely there is film enough in that stretch to start something. The mother leaves the house and the camera catches a crowd of 300 people of all sizes and sorts watching the picture man operate. She is encouraged by the spectacle, for she knows that the members of her family are not the

wis forth to find hin father and make him lowk harder for work. To assist the old man he takes along his field glasses. At the 190 foot the 24 -year old little one crawls under the mattress for her beauty sleep; also to forget that she's hungry. At the 195th foot Mother comes in with a roll of French bread sixteen feet long and hands it to the 13-year old little one, who starts at the middle to eat it in both directions. She seems to be very hungry and is so engaged in trying to choke hersolf with the bread that she forgets to ask her mother where she got the money to buy it with. While one daughter is under the Ostermoor and the other is engaged in wilting the French loaf, the Mother sits down in front of a painted writing desk and with one stroke of the pen writes this "slide." which shows upon the screen: "Dear Husband and Children: I am tired of being a manicure. The tips are getting
only people in France out of work. She knows by actual count that Pathe Freres liave 300 men, 500 women, 350 children, and a large assortment of live-stock, wagons, hacks, automobiles and other things in their employ that are starving and out of work; in fact, having visited the picture shows herself, she knows that there is more idleness and hunger in France in proportion to the length of the bread loaves and the amount of wine that is consumed to the running foot of film than could be stacked within all the beautifully painted interiors Edison has in his studio. Of course that sentence may be a little complicated : but one must recall that this is a moving picture description and there must be some Nor't of complication in this one at any cost. Sorrowfully Mother passes down the painted street ; forgetfully, once, she nearly walked through the canvas, but the producer yelled at her just in time, so she
turned to the left. This happened at the 225th foot; and nothing as yet has been accomplished. At her wit's end, she avalls herself of the "comedy" idea best llked by
self rather hungry and coyly boisting the Ostermoor to her shoulder takes it out of the room, indicating in the most anintelligable pantomime that she is going to pawn


FRANK COOMBS and mUHIEI, STONE, under the able Airection of AIBERT SUTHERLANI, are

some producers, and turning into the corner drug store she buys a box of Red Circle pills. At the 247th foot she still has them. At the $2: 0$ foot she has not. As she came out of the drug store she met her son going in and, hiding behind a pile of vegetables, she hears him telephone a bet; she known by the faces he makes that the liand-book man will not accept a mouth bet, and seeking safety in flight she starts a "rhase," which runs for 113 feet. More than T(x) people out of work watch the foolish untics of the mother rolling the Red Circles up hill. At the most exciting point in the chase there appears on the screen: "One Moment, Please, to Adjust Machine." We have almost reached 400 feet and following film traditions nothing has happened. Howwer, at the 401st foot fathor finds work. He is emploged in the harvest ficld. It is 90 miles back to town and his starving folks. Night is coming on: and the trollers will soon stop and it looks as thongh he would have to walk. Tired from his lour : $: 0$ feet of ritting barley, he falls inte derp sleep oII his shovel handle. His drean slarts at


The fairy queen waves her wand and the Eric Canal comes to viow. A drunken sailor in a motor boat invites the father for step in and take a ride. Thinking it is profty soft for him thu old maln wadly aropts and when last seen the buat runs under the Brouklyn Bridge. Inving been su long neglected it is time to turn the camora on the desolate home. The 24-yenr old child having had her slecp out finds her-
it to buy something to eat. The betting is even that she will bring back three long loaves of bread and a bottle of red wine. The younger child, being full of bread, evidences no interest in the proceeding. But
(Continucd on Page 154.)


THE FLYING MARTINS.
Ahove at otherr, the fastest workling double rapeze artist in the worid. proeenting thelr


## "POP" VAUDEVILLE

By GEORGE M. YOUNG.

Philadelphia, Dec. 8.
In no city in the United States has the wonderful growth of "pop" valuleville been felt more than in Philadelphia. The boom in this class of entertainment has opened up a new avenue to thousands of artists who, until the moving picture and popular vaudeville combination shows came into prominence, were shifted about from pillar to post with promises more than anything else.

Popular vaudeville has revolutionized the theatrical business, and in l'hiladelphia especially. It has had a depressing effect upon other branches of amusement, but where it has hurt the manager and
cities until today it deserves to be classed as the real centre of the "pop" vaudeville busincss. Where for many years a meagre living was made out of booking clubs in and about this city, agencies have sprung up almost as thickly as have the picture houses until hundreds of theatres using the cheaper grade of acts look to this city to supply their shows.
Several of the Philadelphia agencies are affiliated with the larger agencies of the country. It is estimated that fully 200 acts are booked here each week. As high as "twenty five weeks" (in engagements) are furnished by local agents, and the standard of acts booking through Phila-


BREAKIVAY BARLOWS.

theatre owner it has helped the actor and given him an opportunity to earn employment which was denied him because of the limited field previously.
"Pop" vaudeville is abot't. right at the top of its career here at the present time. In ho other city in the United States ary there so many fine houses devoted to this sort of entertainment and from the first boom of this class of amusement (which began with the introduction of moving picture shows for a five-cent admission), the' contest for supremacy has been carried on until the places where "pop" vaudeville had its birth have gradually been'forced out of the field, leaving the battle to the larger houses of the 10,20 and 30 cent variety and resolving itself into a survival of the fittest.

Vaudeville history in Philadelphia dates back longer than a half century, and since its infancy (when it was known as "variety") up to the present time, Philadelphia has kept pace with the other big
delphia offieres has improved so that some of the best houses in the vaudeville cir ruits are supplied.
When the boom in "picture honses" be!:an two or three years ago there was $a$ ramble for locations, nearly everything was converted into a picture show house, from all ice cream parlor to a car barn. hut in the past year or so the improvement in the grade of shows lias driven these smaller houses out of business and from a list of something like 200 there remains probably half that number.
After Klaw \& Erlanger invaded the local field ${ }^{\text {" with their "Advanced Vaude. }}$ ville, then came the first trial of "pop" raudeville in conjunction with the moving picture shows. From the day the scheme was tried and proved successful in the several small houses operated by S. Lubin, the rise of "pop" vaudeville in this city has been wonderful.

Picture-vaudeville houses sprang up like mushrooms in various sections of the
city, and the early invaders gathered in the rewards. But the revolution eame in this as in the other. Market Street, one of the principal thoroughfares of the city, was turned into a regular "Midway" with more than a dozen picture-vaudeville houses between Sixth and Broad
It is doubtful if another street in any city in the country offered the advantages of Market Street in this city. With the terminal of two railroads right in its heart, the main ferries of the city at its foot and with every large department store in this city facing on it, Market Street seemed to have been laid out for the birthplace of the "pop" vaudeville boom.
This was quickly realized by promoters In the past year three houses have been opened on Market Street which equal in beauty, richness and equipment many theatres devoted to higher class entertainments. Lubin, who has opened no less than seven houses in this city, was first in the field. He started five of the smaller grade of houses at an estimated cost of $\$ 200,000$, then built the Palace at a cost of $\$ 115,000$, and later the Victoria, the handsomest of all the big picture-vaude ville houses at a cost of $\$ 122,000$. The Unique, classed as a rival to the Palace and Victoria, was also opened within the past year and probably cost close to $\$ 100,000$. When it is estimated that five of the smaller houses are attended by from 10,000 to 15,000 persons a week, and the patronage at the Unique, Palace and Victoria ranges from 25,000 to 40,000 per sons a week it will be seen what the pie-ture-vaudeville business on Market Street has developed into.
But while Market Street is the centre the growth has been equally marked in uther sections of the city. Not only have stores and shops been converted into wall theatres, and new houses erected but such theatres as the People's and lark, two of the largest and handsonest in this city have been turned into pie-ture-vaudeville amusement places. The William Penn, which cost something like $\$ 250.000$, and was intended for first-class attractions, is now giving three shows daily at a $10 \cdot 20-30$ scale and playing to ehormous business.
The past and present, however, offers an interesting study as to the future of raudeville in this city which should have a conditional effect on "pop" vaudeville throughout the country. When the Lubin houses ware taken ovar by the recently formed Moving Picture Company of Anmerica in which Felix Isman, George H. Earle, Jr., and S. Lubin are the principals, it was pointed ont in Variety that this would result, if such was not the direct in tertion of the promoters, in forcing the small houses out of the field. This it has done.

It has also resulted in a contest for supremacy among the larger houses with the result that it is said on good authority that by the first of the year one of the big houses in Market Street will be closed by the present management. It is probable that the promoters have realized what they invested, but it is not known just what will be done with the house in the future.
Until the larger houses entered the field and bid for patronage Philadelphia was a "ope-man" town in vaudeville. Had it not been for the existence of a long lease
which prevented W. J. Gilmore securing control of the Casino (leased to Koenig \& Elias until 1914) William Morris would have been solidly entrenched in the very heart of Philadelphia and would be fig. uring at present in the fight for life among the vaudeville theatre owners and managers. It was Gilmore's intention to give vaudeville at the Casino, with bookings from the Morris office, but Koenig it Elias held a firm hold which could not be broken.

That the smaller grade of houses devoted to pictures and vaudeville have seen their best days in this city is sure, and at present it is a race for success among the large houses. The weekly bills are being gradually improved, big "name" acts are being used as the magnet to draw, and the managements are indulging in various kinds of schemes to attract patronage and kill off their rivals.
But whatever is the future of "pop" vaudeville in Philadelphia the boom is considered to be at its height now, and the actors are reaping the benefit. No act need scorn to play the "big" small houses devoted to vaudeville here. It means three or four shows a day, but the money is a consideration and it will stand comparison with former years when the vaudeville artist appeared twice a day not only in his specialty but also in the afterpiece, and when $\$ 47.50$ net was a big salary for a team.

The patrons of the "pop" houses have been just as far alvanced in the study of vandeville as the patrons of "variety" of twenty five yeurs ago have to the present


TIIE GREAT RINGLIN(i.
Who is at hammenstein's vicroria tur ATRE thls wiek In his arinatioual ric TuRESQLE SOCIETY NOVFITTY TRANSFORMATION ACT. raudeville
ARTHER BLONIDELI, agent, long Acte Bulld
ligh class "vandeville." The houses giv ing the good shows will get the money and the actor with the goods will always find a ready market.

Fred Oliver, of Oliver and Kemfrey, and Dorothy Feldkirchner, daughter of Mr . and Mrs. P. Feldkirohner, of the Bijou Theatre, Grand Forks, N. D., were mar ried in Edmonton, Can., Nov. 7.

## "THE COAST DEFENDER"

## By LESTER J. FOUNTAIN

("The Coast Defender" is the term applied to the many artists of the Pacific Coast. They are said to be as clannish as "The Native Sons" of California. Having been in the far-west for years, played all about there, upheld by speech their "right of possession" and looking upon visiting artists as interlopers, the westerners became known in time as "Coast Defenders"-and are proud of it.)

## San Francisco, Dec. 1.

Many opinions are expressed regarding the so called "Coast Defender" or far western artist, and also by the "Defenders" on those artists hailing from the east. The "knocking" on both sides is evenly divided.
When an eastern artist is found complaining, it will generally be found he has. leen sojourning on the Coast for a year or more, and unconsciously is classed as " "Defender." When that is so, he may as well pack up and hike for new fields. The result is the ery that "the easterner"


UNIQUE PRESS NOTICE.
The abown notler is from the Columbus "Eienlug Dispatchic of Columbus, o., and oli.IE
YoUNG counders it the best press notlce be has "ver recelved.
His latest novelty, with the ansistauce of miss ordinary sicress is at present meeting with extra. ordinary kikcerse in the west. nill ha
to
doesn't stand a chance with the "Ooast lefender."

Finvy rather than jealousy is the cause for the Defender's complaint. Examples of it may be seen at the booking offices. An easterner upon his arrival calls upon various agents and introduces himself. That he is "from the East" is all the reference he requires. It is not necessary for him to qualify. A position is open. Does the Defender get it? Yes, if it is with some fly-by-night or wagon show. But if it is with some first class stock company he doesn't stand a chance. The fellow from the East is sent for and lands the place. He may be a joke, but he is "from the east." That is all that is taken into consideration. The poor Defender still holds down his seat against the wall and gazes with envy upon the fortunate one. For the hundredth time he vows to save every nickel the next job he lands, and in his mind's eye pictures the day he will strike out for the east to make fame and fortune.

Whenever a first class company is or ganized on the Coust it does not secure the talent here, but sends east. If a "Defender" is fortunate enough to be engaged it is generally through influence, and it is
a foregone conclusion that he is receiving, at the most, about two-thirds of what he would have received had he been engaged in the east.
There is no denying if an eastern artist falls in with a crowd of "Defenders" he will be antagonized to a great extent, but in many instances the fault is his own, for the reason that the majority of easterners can not refrain from "knocking" against the west in general. This fault is more prevalent among artists who commenced in the west, and have been east for a year or so, being desirous of impressing the others they are "easterners."
If an artist comes west, on chance, and lands right, it will pay to be on his dig. nity to a certain extent, especially with the manager. The manager will be morr impressed than if he came fondling around him-for that is the great mistąke made by "The Defenders." Nine out of every ten of the "Coast Defenders" are naturally of the opinion they have it over the easterner in every way. 'Io back their assertions they name the many westerners who have gone east and rlimbed to that astral firmament called Stardour. Many have done so, but it was after they had waited and waited for a chance to "inake good" in the west and had been turned down cold. After going east and making a reputation, those at home are ever ready to enthuse over them, and want to claim them as their own. Take the following for instance:

David Warfield started in business sell ing "Pulverized Sour Iemon Drops, 10 Cents a Package," at Emerson's Bijou, on Market Street. Then he went to the Bush Street Theatre as usher. Warficlid first trod the boards at the Wigwam, and was hooted off, closed by Manager Meyers. He got "wise" and "went east." Johnnie Ray was popular around the "Free and Easy," but couldn't get in right. Nat M. Wills at the old Grand Opera House at $\$ 35$ per; Eddie Foy (Foy and Thompson) old Adelphia as song and dance tean. Truly Shattuck couldn't secure $\$ 30$ weekly on the Coast; went to New York, juinped to $\$ 500$ in less than two years. Ethel (Ievey) Fowler clerked in a dry-good store. She had some repulation as amateur, joined Hoyt's "Milk White Flag," and "went east." Tom C.
(Continucd on Page 158.)


THREE DOICE SISTERS.


## LONDON VARIETY AGENTS

(wilat they were)

Londun, Der. 1.
Someone has said that poets are born, not inade. Quite the reverse seems to ob tain with those highly respected and il lustrious members of a great profession, viz: 'The theatricul and variety agents.
Scarcely one out of a good round number would seem to have been originally destined to enter upon the arduous business of taking 10 per cent., and generally serving as a king of shuttlecock between the manager and the artist.
The first variety agent as far as Eng. land is concerned was one Maynard who lived in Waterloo Road, and only took 5 per cent. of his client's carnings, but managed to amass a tidy fortune. Of course he was alone and was something of an autocrat in his way to whom even managers had to bend the knee. He has been followed by many others since

Bradford firm and was an amateur cham pion pellestrian.

Another former commercial traveler was Jas. Fortme, of Fortune and Granville (the latter, son of the late Edgar (iranville, the well-known comedian) can claim, however, to have been always an agent, as he started under the late George Ware in his agency business, together with Chas. Reed, now of the Gibbons Circuit.
Of the two brothers, Warner Richard was once a picture dealer, and Manny in the silversmith business, before going as repesentative for his brother Richard to . m merica.
From the ranks of the actors come Erimest lo Vare and Ben Nathan, while the vaudeville stage has further con tributed the following well-known names: Will oliver, once a comic singer; Papa Brown, a former sketch artist; R. W.


The bepular booking manager of the barmassfold cthctit, kinglam, called by bis Intimates "HILL,: COLLINS.
MR. COIIINS prevtoualy h held the
before that acted for the MOSS STOLI, TOUR


then, but they seem to have failed at the most important part-ithe fortune amassing, probably as a result of keen rempetition, subecriptions to managers benefits, testimonials and the prevailing price of petrol, whiskey and cigars.

However, that is all by the way. From a glance at the former occupations of the principal agents in business to dny it wonld seem that almost every trade or profession has contriluted one or more to their ranks.

George Karclay, in the caty part ot his career was a general dealer, and later a top boot and clog damer in conjumetion with a partner under the name of bar clay and Perkins, "The Brewrrs of Fun."

George Peel started life us a billiard marker, and now can play a very excel. lent gaine.

Tom Pacey traveled in jewclry for a

Lentley, comedian; Harry lay, ditto; 11. 13. Marimelli, contortionist; Tom Claxtom, ond time whtrilognist and acrobat; kial Honper, of the Hooper's Comedy Ingolers. ete.

Fird lieeves. alao at one time proprictor with Mr. Verde of the Empire, laferester, and later manager at the Pal arr Hallmersmith.
l'ul Murray, actor, and the Volta Iwins of the famous Hanlon-Volta (roule of acrobats and trapezists.

F'red Willmot, director of Karrasf(rd l'irruit, ete., and agent, was one time bartucr of the act known as Farrell and Willmot, comedians and dancers, whilst Joe ('Gorman of the Water Rats Agency mpearel for many years with a partner as 'Tennyson and OGorman.

From the esean wave came Tom Shaw (Continucd on l'age 15R.)

## HOW THE "SMALL TIME" <br> ADVANCED

Joe Wood claims to be the pioneer of "small time" booking agents in the east, advancing the fact that two years ago he was supplying small vaudeville attractions (called in the vernacular "singles" and "doubles") for the Golden Rule, a picture house at 126 Rivington Street, on the lower east side of New York. "Singles" drew a maximum of 220 a week and "doubles" roughly twice that sum.
Since then "small time" has ceased to deserve that name, as witness the operation of the William Penn in Philadelpaia, which represents an investment of 8400,000 , and the Majestic, New York, costing a much larger amount, and innumerable others of the same class.
The advance in artists' salaries has kept march with this improvement. "Singles"

In place of the Golden Rule's "top fig. ure" of $\$ 60$ a week, the Wilson, in Baltimore, plays weekly bills amounting to $\$ 1,000$ with high-priced "features," and enters into real competition for patronage with the regular Wheel burlesque houses close by. Wood supplies attractions to this house.
Also on his chain (at this writing) are the big enterprises of The People's Vaudeville Co.; Columbia, Brooklyn; Grand, Majestic, Lincoln Square, New York, and Lyric, Hoboken, all of which were formerly legitimate theatres, but are now devoted to the "pop" policy. The Lincoln Square alone is said to cost an annual rental of $\$ 40,000$. Besides these the People's Company operate a host of smaller theatres in and about New York.


KARL EMMY and HIS PETS.
One of the most beautiful, amusing and entertulining animul acts in vandeville. In now plajiag the weat Fith great wuecens, beling booked by EDWARD C. HAYMAN and KERRY MEAGHER. adition to many tricka which are starting, the act abound with refined comedy, en that the number in one of the most entertalnlug. The most unique feature in connection with KARL WMMY'S performance is bia manner of handing the animals. His idea of cortuming alno lends attractireneas to the
offeriog. Next seanon Mr. Emmy pinns to present the greatest and most apectacular animal act is onudevilie. The cartoon above in in imprension of KARL EMMY an caught by HUOHES, of the OHPHEUM, In KANBAB CITY, where KARL EMMY AND HIS PETS proved one of the mobt popular features of the program.
and 'doubles" have given place to big feature acts, acts which have held importance and even featured important vaudeville houses.
Grace Cameron, a musical comedy star until she entered vaudeville, played one of William J. Gane's "pop" vaudeville houses only last week. Amelia Summerville was engaged for the same houses, and James J. Morton, one of vaudeville's best known comedians, spent a strenuous week playing the Manhattan and Circle theatres, for which strenuous service he received 2,000 .

Wood at this writing claims to have the booking of 80 weeks, small and large houses, paying acts as high as \$350, a record feature in that office.
In the same catalog is the string of houses handled by the Independent Booking Agency, formed last August with Feiber, Shea a Coutant, M. R. Sheedy and a few others. A large number of smaller houses have been attracted to this coterie for booking purposes, which now claims that for small acts more than a year's work can be offered. The Feiber, Shea \& Coutant houses are not properly
to be alsesed with "small time" in this connection, playing their ahows, of a much higher class, for a full week. This is also true of some of Mr. Sheedy's theatres.
Beaide these there is the NYBO, booking for William Fot and scattered houses. This agency has lately come into the control of Harry Leavitt, formerly of the Sullivan-Conaidine forces, and has announced ite purpose of going out after busineas in an aggressive way.
Joe $L_{\infty}$ is another agent in the small time class, supplying acts for a number of picture houses in the vicinity of New York. He was formerly manager of the Dewey and booked the William Fox Cir-
around in the upper part of Dixie as well as into Pennaylvania, New York and New England. Formerly he reatricted his operations to the middle-weat.
Chicago is a hot-bed of "pop." The Western Veudeville Aseociation cares for a large string. William Morris' Chicago office looks after another, and for the Walter Keefe Agency also books, while Coney Holmes, Frank Q. Doyle and Charles H. Doutrick supply any number of the amaller theatres. Doutrick handlea a considerable number in the city of Chi cago proper.
The south is decorated with small time theatres and agenciea. About the most


BERT LEVY.
MR. LEVY ts noted wherever there is vaudevilie for bis novel banding of an artistic aketching pecialty. Giften with a large skill in awift sketching, be brings every art of atage craft to get 1 off to the best advantage. The act is well to the fore of standard vaudevilie numbers.
cuit about the time that that promoter startled the "little fellows" by taking over the Dewey and Gotham (formerly Sullivan \& Kraus burlesque theatres) at a total rental of $\$ 90,000$ a year. He is an independent now, and books where he can secure contracts with managers.
In considering the development of the "small time" one should strike directly into the west. Alongside the east, New York, Philadelphia, Pittsburg (a big centre) and Boston, the west is a "small time" giant.
To commence with there is a circuit with headquarters in Springfield which no one outside the "small time" enclosure hears about. That is the Gus Sun Circuit. The Sun Circuit is more potent than even the maller managers and agents credit it with. On the Sun Circuit there are many important cities, and Gus Sun can play a medium-priced act, asy, from $\$ 250$ to $\$ 350$ weokly, for from 10 to 15 weeks on his time, in "two-spday" houses. The Sun people may not use over one of this grade on a bill, but the salary list scales down from that figure.
In all Sun ibooke for about 75 houses, perhape more, and is encroaching upon the preserves of the easterners, spreading
important of these is the "Greenwood Circuit," with agency headquarters at Atlanta. Greenwood covers a large territory, and is branching out, going even iurther south. Down in the Dixon and Mason territory the blight of inexperience has been encountered by the small time managers, also agents. In Alabama, Texas, Georgia and New Orleans are agents who slip along in a half-shod manner attempting to do business in a haphazard way, trusting to luck or something else. It has brought aspersions on the southern small time. They may be deserved, and probably are, in the main, for the southern manager, as well as some of the agents there, are not overparticular, being smaller than their houses, but this class should be taken care of by the circuits of the Greenwood kind, which ought to in time "clean up" against the competition through obliging its managers to bond all bookings.
"Bonding" is the safeguard for the small time booking agent as against the manager and his protection with the act, but opposition for business among agents obliges the latter to take undue chances. The salaries paid are small, oftimes very (Continwed on Page 156.)


W HEN

GUS SUN had a minstrel show?
BEN HARNEY was a headliner?
JACE HOEFFLER had a "rep." show ? ED. JOLLY was with Murray and Mack ? TOM WELCH was doing flip flops? JACK NORWORTH worked in blackface?

ALEX PANTAGES ran a restaurant?
BOB BURNS was a saloon keeper? JACE JORLL was a married man? LE ROY YOUNG was an acrobat? BERT LEVY was a Dutch comedian? GASTON GOUDRON was a drug clerk ? ED. FLANNINGAR was a cakewalker? BELLE GOLD was with "Superba"? JOSEPH HART played "Foxy Grandpa"?

ELLA HERBERT WESTON did a musical aot?
J. W. CLIFFORD was with "Peck's Bad Boy"?

GUS MCCUNE managed "Other People's Money"?
will R. PEARSON played the Geary circuit?
A. E. MEYERS was a footracer?

ARCHIE LEVY ran a barber shop?
ART ADAIR was a circus clown?
HOPKINS and AXTELL were with a
rep." show?
JOE HOWARD was with Weber's "Dainty Duchess'?
PERCIE MARTIN was one of the Owen Sisters ?
J. J. MURDOCK was electriction at the Masonic Roof Garden?
B. F. KEITH managed a museum ?

JOHN O. TALBOTT was a newsboy?
KERRY MEAGHER was a traveling salesman?
JOE GAINOR sold song books at McVicker's?
H. H. FRAZEE was a lithographer?

MAY VOKES played in "My Friend from India"?
JIM MARCO was a property man?
MCINTYRE and HEATH were with Sells Bros.' Circus?
WARD AND VOKES did a double Chinese act ?
ED. W. ROWLAND was with "A Soap Bubble"?
LOTTIE RUTHERFORD was one of the Monroe Sisters?
WARD DE WOLF was with "The Dis. trict Leader"?

EDDIE CLARE was with "His Better Half"?
JOHN W. VOGEL was an advance agent?

HENRY RINGLING managed the Robinson show?
GEORGE P. MURPHY, Jr., was with "The Tiger Lilies"?
ARTHUR DEMLNG was head usher at the People's, St. Louis?
CLAUDE HUMPHREYS sang the illustrated songs at Lansing?
J. D. NEWMAN put out the heralds for Gentry Brothers?
DAVE JARRETT was day clerk in a hotel?
"SPORT" HERRMAN was a billposter? GRACE VALENTINE was with Prall's Shining Stars"?
BARTLETT AND MAY starred in "A

## Woman in the Case"?

PORTER J. WHITE was a one-night stand star?

GOFORTH and DOYLE.


 bill wherecer it in abown.

J. C. MATTHEWS managed The Great Lafayette?
SMITH AND ARADO were with Tom Marks' "rep." show?
MARIE CLARK supported Henrietta Crosman in stock ?
WILLIAM HERAS met Charlene and Charlene in Paris?
BONNIE GAYLORD was with "The Litthe Homestead"?
MORT SINGER was treasurer of a Milwaukee theatre?
E. F. ALBEE was with the Doris circus? JOHNNY FENNESSY was traffic manager of The lig Four?
JOHN R. ANDREW played in a minstrel band?
GLADSTONE DERBY was with "The Isle of Champagne"?


## FOREIGN ARTISTS AND THE CUSTOM SERVICE



## GOLF AS A TONIC

By CHARLES LEONARD FLETCHER.

Actors rise when they have to, sleep when they have to, study when they have to. At all other times the najority waste time and live a thriftless unproductive life.
Elbert Hubbard says: "You are what you are on account of the way yon spend your leisure time."
The majority of successful artists I meet do not enjoy good health. I find them continually complaining that the constant change of climate, food and wa-
ers upon the payment of "green fees" ranging from fifty cents to one dollar per day.
To start paying properly one should take a half dozen lessons from a profeasional golfer. To become a good playei practice and experience will do the rest.
Men and women who have never felt the thrill of expectation when they realize that they are going to have a good game of golf under perfect weather conditions are indeed to be pitied.
There must be something fasicinating


CILARLES LEONARD FLETCIIER.


ter ancountered on the road has upset their digestions. They cannot sleep noundly; cannot do justice to their work. They say they envy my good liealth, and in reply to their request for a prescription I tell them to get a hobby and gallop it lard and fast two and three hours daily.
I recommend galf as the best and most available out-door hobby. It is my hobby. It is my rest; my recreation, emergency brake, psychic governor, spark arrestor, my safety fuse that takes care of me when there is danger of a short circuit in my cerebrum or digestive ap. paratus resulting from the severe strain of my stage work.
Three years ago I was as near the grave as a man could be without falling into it. Golf has givell me a new lease on life. The artist who has a matinee daily thinks he cannot find time for the kame. Nonsense. I ant up at seven every morning. I catch a car or train at eight. I play eighteen to thirty-six holes before one, and am back in town in time for luncheon and matinee.
To play golf well one does not have to begin young, or to be an athlete, or to exhaust oneself entirely. It is not nearly as strenuous as tennis or baseball. Nearly every city that supports a vaudeville theatre has its local golf club. An entire golf outfit can be bought for less than $\$ 25$. To play golf while on the road one does not necessarily have to be a member of any club. An introduction from a lecal member is sufficient. All golf clubs extend the golf privileges to visiting play-
about the ogame and it hardly deserves the derision it excites among those who are ignorant of its value as a sperting loblos, when you look over the list of prominent men in all walks of life who play it.
Our l'resident heads the list, and I am proud of the fact that while 1 camot beast of being a world beater at the game, that $I$ am numbered among ita great list of enthusiasts
What is golf? The following is the best description of the game I ever read. Read it:

## GOLF.

Golf is a science. The study of a life time, in which you may exhaust yourself, but never your subject. It is a contest, a duel or a melee calling for courage, skill, strategy and selfcontrol. It is a test of temper. A revealer of character. It affords the chance to play the man and act the gentleman.
It means going into God's outdoors, getting close to Nature, fresh air, exercise and sweeping away of the mental cobwebs. It is a cure for care and an antidote to worry. It includes companionship with friends, opportunities for courtesy, kindness and generosity to an opponent. It promotes not only physical health, out moral force.
Therefore, I say, if you want to double your interest in life; if you want to give the public the best that is in you, preserve your health, renew your physical and mental energies, then elect golf as your hobby and principal avocation.

## HOW MARTIN BECK BECAME VAUDEVILLE'S CHIEF MOGUL

# Started as "General Manager" of a Concert Hall; Is Now the General Manager of the World's Greatest Circuit. 

With the increasing attention given to Martin Beck during the past years by thore who follow the show business and vaudeville in particular, little has been 1 gleaned of Mr. Beck's earlier days.
"Stories" have been printed and told of
developed a forlorn circuit in a wild land from two "houses" to the magnificent chain of theatres embracing the principal cities of the west, that the Orpheum is today, creates a large interest in the career of the director of all this.


## LEO CARRILLO.

dariety cabtoonist and a folto.th staide favomte.

During MR. CARAIILIOS connectlou with VAlleTY (allost from the inceptlon of the pajer) the

 The trend of cartoonists to vaudeville has not tempted MR. CARMHLLO to hindulge uis fancy in this


 man, as engegrigr in his. private IIfe (one of quift trangullity with hils protiy wife) as the auliencer
vote him to be when he ie before them.
the general manager of the Orpheum Circuit, the largest and best systematized chain of first-class vaudeville theatres in the world. They reach from the Middle West to the Pacific Coast, branching out north and south in that vast territory.
The genius of Mr. Beck for organizing is a by-word in the profession, but how he "found himself" for vaudeville is not so well known. Mr. Beck is reticent on the subject. What is here written has been learned at odd moments of conversation.
Just how Martin Beck in thirteen years
"Why is it," said Mr. Beck one day recently, "that those who seek to hurt me in talk or print refer to me as 'once a waiter'? I was a waiter once and glad to get the job. I have never been ashamed of it and have never denied it, and to hat, in connection with my other duties simultaneously, I owe whatever position of prominence in the show business I have attained.
"When I was a waiter, I was also the 'general manager' of a concert hall in Chicago. It was in '94, the World's Fair
year there. I needed something to do aud up to that time had never been idle. Noticiug au advertisement of the Royal Music Hall on North Clark Street, Chicago, for u manager, 1 presented myself, told the owner of the place that I was the only real concert hall manager out of a job and secured the position. Though taken on suspicion, perhaps, 1 managed to increase the business and my salary, having commenced at $\$ 12$ weekly. Soon I was getting \$20. To earn this I did everything, :nanager, stage manager, caslier, auditor, barman and even waited upon the patrons who might be in want of liquid refreshments when they were conveniently near me.
"The Royal was next to Engel's place, then the best known concert hull in the rity. After a year at the Royal I was taken into Engel's and remained there for two sears. During that time 1 had be come a partner, and we opened another place on the South Side. Thiugs didn't prosper. It grew so that we were forced to make the pay days at both balls so that the receipts of one could be used to settle accomits at the other. I remem ber rushing from one hall to the other on a bicycle, gathering the change at each to make the ends meet."

When the crash came which ended Mr. Beck's reign as a concert hall proprietor he started westward with the S.chiller Vaudeville Co. Uıon reaching Sint Frimcisco the late Gustav Winters, one of the pioneers of the Orphemm Circuit mad who then had theatres in San Franciseo and Sacrameuto, broke up the Schiller ('ompany throngh securlug the several nets for his own honses.

Denuded of his company, Beck was offered a booking position for the Orphenm ('ircuit as it was then composed. Ile acrepted, and shorily after promoted a new Orpheum Theatre at Los Angeles, following that up with Kansas City, amd eventually placing the circuit in its presemt position of strength and numbers.

During these days Mr. Heck had nis an ursistant booking manager, Martin Leellman, the present resident manager of thr Urpheum, Kansas City. Mr. Lehman rade his headquarters in Clicago. To tliat city about ten years ago Mr. Be:k removed the executive offices of the (ir pheum Circuit, and had Robert I). (iirurd as the New York representative, with offices in the St. James Building. Mr. (iirard was later succeeded by Frank Vincent. About three years ago the hendquarters of the entire circuit wer. brought east, and are now located in the Iong Acre Building.
During the past six of seven yours Mor ris Meyerfeld, Jr., the president of the cir cuit, gradually relaxed from active par ticipation in the affairs of the circuit, and the reius have been mainly handled by Mr. Beck.
Martin Beck is now 41 years of age. He: came to this country at the age of liftern. landing in New York. With hin wera small number of German actors. In the band were W. Passpart, now the European Continental agent for the Orpheum Circuit, and Charles Feleky, who is at the head of the Orpheum's Producing Department.
With vicissitudes and other troublesome eflairs annoying the players, the band dissolved. Heeck and Feleky left to their devices with only their wits to win a liv-
ing for them in a strange country selected the selling of crayon portraits for a livelihood.
With little comunand of English at that time, the Messrs. Beck and Feleky had hard sledding, but Mr. Beck once said in referring to his early time in America, "No matter whether 1 made money 1 have never been idle an honr since I reached licre. I owe no munin a dollar to-day, have more monry now than 1 ever dreamed 1 conld possess, and 1 an working just as hard."
Une of the times Mr. Beck tells of with much humor is when while at the brink of failure at Chicago in the concert hall period, a partner was taken into the business for a $\$ 2,000$ cash deposit.
"That was a great day" said Mr. Beck in relating the story. "Everything we had to pay was referred to that $\$ 2,000$ we expected. When the man came in wilh the money, there were fifteen creditors. who had been waiting arommd all duy. peoring in through the wimdows. We gave checks "in setthement."
Touching npon a selection once made Hy Mr. Beck for his staff, he wist asked "What did you sec in that man when "veryborly elwe ugreed he would be a failure?" "IIe never lies" answered Mr. Beck. "I will have no liars abont me, and want nothing bit the trith."
The system of the Orphemm Cireuit has been perfective to the point where all the vast bookings in New York are completed with less noise and exritement than a bill for a small vaudeville theatre.
The offices are a duplicate of a lirge counting room in their general lay ont, and the atmosphore of n banking institution hovers over all.

The Sanon Trio, one of the Ringling bros. Circus features the past summer, and muder the mamagement of the sev eral brothere. will open in vandeville. placed by II. B. Marinelli, on Dec. 27, at Shea's. Buffalo.


ROSIE GREEN.
Fir the past two momons with FLo ZIEGFELII
 known of Broadway fuvorites in numbleal comedies
 among stage women, MISS GREEN llaped linto added pronilnonee whern the Zlegfeld whow played at the Colonal Clilchgo, throngh takligg up th
role of EVA TANGiVA when Niss Tankuay wa conpelled to leave chlicago for tern daym to consult
her New tork phymicians.

## A DRESSING ROOM MARVEL

## How Julian Eltinge Secures Such Remarkable Effects in His Peminine Characterizations.

"There, you see thow easily it is done," observed Julian Eltinge breathlessly, straightening himself up after the completion of his arduous "making up" process at the Plaza Music Hall a few weeks ago.

His interviewer had watched the almost
to reach the theatre two hours or more before it is time for him to appear. Every minute of that time is laid out systematically, from the delicate operation of applying cosmetics, to the rough and tumble work of squeezing into a curious corset-like harness that transforms his 178 pounds


JULIAN ELTINGE
JOLIAN ELTINGE will abortly forsake the vauderille world to appear in a comedy now helog written around his apecialty by WINCHELLL SMITH.
The cast will include a number of Broadway favorites, and will be under the direction of $A$. $H$. woods.
miraculous transition of the artist from the time he entered his dressing room a quiet, sturdy young American dressed in neat tweeds, until bit by bit he emerged, after a busy two hours, a ravishing picture of a well-set-up American girl. The spectator of all these dressing-room mysteries was far from agreeing that the transformation was in any wise to be described as "easy."

Mr. Eltinge makes it a point always
of masculine heft into the dainty curves of his "Bathing Girl."
"On make-up alone $I$ usually spend three-quarters of an hopr," said Julian. "I envy some of those other artists who are able to prepare for the stage in fifteen minutes. I remember an exceptional case of speed in make-up. Ethel Levey, for example, can rush into her dressing room while the preceding act is well advanced
(Continued on Page 153.)

## JOHNNIES I HAVE MET

## By ANRABELLE WHITTORD.

Having been on the stage since $I$ was 12, people naturally think I remember the beaux of Jim Fisk's day. I plead my innocence.
Of the later day variety $I$ have met quite a few. Singularly they all seem to be of a mechanical turn of mind; engineers, automobilists, architects, etc.

Why is it, I often wonder, that the commercial man has never waited on my stage door step? Only recently on a trip to Washington an old man atopped at my seat, introduced himself as Mr. Howler (of the large sewing machine company) and asked if I believed in love at first sight. Now what could I do with a couple of sewing machines? My maid mends my clothes. Why couldn't he have been Mr. Takeberger of the gro-
the city two years before. He had been to the show every night, and so was entitled to some consideration. As we tal.ed every topic dry, including myself, I noticed his continuous embarrassment, as anw and again he touched on liquid subjects. At last it came out. "Is it true," he asked fearfully, "that you never drink anything but champagne?" Can you imagine my feelings? After all these years of publicity to think that here was one who did not know, who never could understand. Of course $I$ withdrew at once.
Take them all in all, the westerner appeals to me the most. He sends his motor car, sees that you are made com-fortable-and rarely brings himself. The custerner drives his own car, but never seems at ease. He is always looking


A famous heauty of the Americun stage, and at present a feature with "THE FOLLIRS of 1960 .
cery trust. A barrel of sugar for my summer bungalow would have been just the thing.
Even the man who sent me the half of $\$ 50$ bill (not knowing perhaps the half was worth $\$ 26.50$ at the treasury) with an invitation for supper as the descendant of an ironworker.

What I so dearly love in the New York "Johnnies" who have wanted to meet me, is that although not in commercial lines their business training seems abnormally developed. The price of a supper is their idea of an admission ticket. I remember one chap who pestered me for a week with violets (my friends all know my favorites are roses). Finally one day up came his card, with a note saying I certainly knew him. The minute I looked at the card I knew he was mistaken. It was printed, not engraved. You tell the difference by the feel of it. To make certain, I went down to see him. There he was, decked out like a German baron at noon. I, however, was mistaken in him, as he clearly proved that he had bowed to a friend of mine who was seeing me off to the train when I was in
to see if sonebody is going to bump him. I never could understand why he doesn't stay at home if it makes him so nervous to ride in an automobile.

Probably the strangest thing about the eastern Johnnie is that he remains single to a ripe old age. (I have never known one to admit marriage.) The westerner is often married, but as he usually can't locate his wife, it seldom places a damper on the party.

Once while playing a York State town the manager had repeatedly requested that a party of our girls and myself should meet some friends of his. This did not suit our plans. Four of us had planned a nice little supper party with two pairs of brothers. That night we left by the front while our manager and his friends waited at the rear door. Our party was a huge success until thcre came a knock. Enter our manager. "So you tried to run away," said he. "Well, I have brought my friends along." That was bad enough, but the climax came when at the entrance of his friends our two pair of brothers dived under the toble as they whispered: "Our Papas."

## A SHOWMAN'S VIEWS ON TWO COUNTRIES

## The Great Lafayette Tells of the Foreign Methods, With a Few American Comparisions

(I'he Great Lafayette has been touring Europe for the past two years, the greater part of the time in England. Since playing on the other side, he has become interested in several theatrical enterpprises.

Known over here as a showmen of the frrst grade, his story bears an authoritative stamp.)

## By the great lafayette.

## London, Dec. 1.

Music Hall business in this country differs greatly in every respect from Music Halls in America. The English music hall public is not spoiled in regard to mounting, apecialities acts or productions. Therefore, if an act goes to the limit in producing something out of the ordinary over here, magnificiently staged and mounted, it immediately wins the approval of the audience, and one half of its success is assured. American acts are willing to spend hundreds to English acts' pounds.
If an English comic singer receives applause from one tenth of his audience, he considers himself a success. The English artist does not reckon from the manager's point of view. If he secures applause though the house be half empty, he considers hiuself a "big draw." Like al! artists he peeps through the cloth and if the house is well filled, then there must be at least $\$ 25,000 \mathrm{in}$, while, perhaps, it contains $\$ 250$. This "financial incapacity" is universal, and is about the only thing in which the American artist and the' English artist are alike.
The American artist is much more pnergetic; he dresses better on or off the stage and there is hardly an American artist


THE MUSICAL DE FAYS.
THE MUSICAL DE FAYS have a novelty mu-
 wing to its mertt an well an lts norelity.
A number of tantruments are played and the original with them, and all srrangements have been perfected to fully protect it in the event of lofringement.
MIS8 DE FAY's "DUTCE GIRL," Introduced Into the number to sive it added charm. Is prov-
lug very
loppular with the critice, and the attrac. luz very mpainr with the critics, and the attracact la much discused wherever they go.
 every way. and the hit seored on the rond la most encooragling to them and gralifying to thelr many
of any consequence that can't lay his hands upon several dollars. The English artistin fact the European artist (with the exception of the German acrobat, who hoards his money and starves himself) is very improvident. If he loses a week he has to borrow; he epends his salary freely as lie makes it; he is very liberal, very charit-
the boarding house mistriens, hotel clerk, military officers, etc. to gain access to the sanctuary of the stage.

No difference whateoever I find among the stage hands of American or European extraction; what one lacks in intelligence the other lacks in good will and vice versa. There is hardly a week in this country that $I$ do not find from one to eleven stage hands intoxicated. Certain things go wrong. Complaining to the stage manager he tells you (with an apologetic air), "Don't mind it, old man, the fellow was a little tipsy." Drink is a great factor here. Stage hands on both sides of the water are about alike with a very few exceptions; Saturday night their hands go out to receive the usual tip. The only difference between the English and their American brethren is: the English stage hand will accept anything from a tooth-pick to a shilling, while the American is more avaricious.

Orchestras in America are just as good as they are over here, individually, as well
is not a decent property maker in London and only really one first class scenic artist. He is kept busy with Drury Lane pantomime work. The rest are not scenic artinta but contractors.

To secure really fine work in Europe it is necessary to send to Vienna or Germany. I'roperties practical for travelling and substantially made cannot be obtained on this side. Of course it is to be excused in a way. They cannot get the lumber over here. Any first class property required is made of American pine, very expensive. The average artist or manager wants his properties cheap.
The decorations of the music halla, in the provinces are crude and cheap with no taste displayed. The outside is dismal looking, not brightly illuminated as in America; no cleanliness behind the scenes such at we find at home; no frequent renovating and painting over here. Perhaps once a year the management thinks of redecorating the front of the house; but not the back.
The prices of admission are ridiculously low. All the Provincial towns music halls give two shows a night, one starting nt (i.50) and the other at $\mathbf{\theta} .10$. If a house has a seating capacity of 3,000 , it means the management exprects to play to 6,000 peo ple nightly-: $: 39,000$ people weekly (including a matinee). In towns with a population of 80,000 (sometimes as low as $\mathbf{4 0 , 0 0 0}$ ) this "two show a night" systent is most depressing, when it is reckoned that 100
(Continued on Page 120.)


## MABEL CAREW.

MABEL CAREW, cbaracter comedilenue, is now on tbe OBI'HEOX CIRCDIT, presenting, an ofrer$\log$ which conalsta of character monga and changea.
 cuery clty where premented.
Mins Carew'n nuccesse ts largely due to her per.


ahle ; but of business methods be knows none.

American acts as a whole are highly successful over here. The peculiarity about American acts is that they are nearly all considered successes by manager and public alike before appearing here; they consider everything American quite clever until they are convinced to the contrary. If an American act is announced on the progran, the audience expects-is almost sure ofsomething clever. Should the act "fall down," while the audience is hardly ever rude, it denounces the act with the vengeance; and the report of an American act "falling down" is spread much more rapidly and expressed much more strongly than if a native turn had made the failure.
The Music Halls in this country in comparison to the American Music Halls are conducted much more slackly. The stage door-keeper of an English music hall not only permits friends and relatives to come behind the stage; but it is no trouble for
as rollectively. The American artist on wering an orchestra in this country at once forms the wrong impression; for he seres from twelve to eighteen and twenty-six men. They universally proclaim there are no or hestras except in Europe. For in Amorian they find from seven to twelv. men: the difference is that the seven or Iwelve men in America all Play and only one half of the members of the orchestra in this country play. A cornet player in an orchestra in America plays his part from " $A$ " to " $Z$." In this country, be allows the next man and the third man to take up his strain and rests. Threefourth of the members will leave after an net to go out and get a drink. I find the American musician a much more sober and reliable individual, much more busiurss. like; and I think I personally prefer eight musicians who play to twenty who do not. Europe is the home of scenic artists and property makers. Yet I have to send to New York for all of my properties. There


## THE GREAT LAFAYETTE

## THE SELF-MADE MANAGER TO HIS BOOKING AGENT

By J. A. MURPHY.

(MURPHY AND WILLARD.)

## (ime.' (The ninnager.)

('ranbery. O., Dece 7.
Dear Mike:
One of the troop you sent for this week was Dan O'Reardon, the Milesian Minstrel and Piper, but when I come to paint the sign for him in front of the theatre I couldn't find the directions about him, but I remembered they said something about lis being a minstrel, so I put on the sign "I Dan O'lienrdon, the comical darkey minstrel ant his pipe." Well when he came to practice with the fidders I seen he wasn't a darky ut all, no I asked him if he wouldn't just an lief blacken up, for his purt so I wouldn't have to alter the sign. Wrill when he sern that sign lie cone right up close to me nud says, "Who told yon to do it?-WHO TOLI YOU TO IO IT ! !- Who ! ! And every time lie asked he got a little londer. I couldn't think of no one to blame it on so I thought
the two rolling skate ncturs you sent me to start off first, said they wouldn't commence the show and they had $n$ special urrangement with you that they was to be featured or they wouldn't have came. Well, I says, let number two be number cue and let number one go last, but the munber two actors wouldn't go first. Well the show started off with O'Reardon. Ile had a contraption that looked like a bunch of flutes and he played them with a bellows under one arm and a bag under the ather. The roke burnera came colt strong diwing the week and kept ralling on him for thmes such as "The Ireelers Jit ket" and "The Wind That Shakes the: liurleg." IIr knowed 'em all nud played $\cdot \cdot \mathrm{m}$ right off. I wish my fiddlers knowerl as many tumes as he does. The foreman of the Viemna lakery asked mie to get him to play Anf Weiderselien.


RAY MONTGOMERY and the HEALEI SISIERS.

tirst I would try to laugh it off. Then I thought 1 wouldn't. Ife says, "IDid yon ever see a black Irishman?" I says no. lint it would be right comical I thought. Then he suid some things that showed he was quite a thinker himself. He took the sign out in the street and jumped an it, and while he was looking for something else to break I locked myself in the ticket office. He tried to push the ticket office over, then he reached in and tried to pull me through the window. Ife said he had some more things to tell me he didn't want me to forget, and he offered five dollars if any one would bring him an uxe.
One of the troop that knowed him finally coaxed him awry. I would have had him arrested but I didn't think our officer could do it sn I decided to deduct fifty cents off his wages Saturday and sond some one else to pay him off. When I put the list of the show up on the wall
hit I never conld find him between shows to ask him. Next came the troop of performing cockatoos which did some right smnit tricks and the newspaper man said they was quite a renovation. John Boss:ill, the jake teller, wore his Sunday suit mid told some stories which could not be lacard good on account of the cockatoos mukin' so much noise. His jokes had never been told here before and didn't take very goorl on that acconnt. The folks that made shadows with their fingers on a sheet got clapped some and the rolling skaters finished up the show. There is so many knot holes and cricks in the stage boards that their skate rollers rattled a lot and I must nail some tomato cans over the holes some time. I don't know why it is llat you only pay the skaters $C E$ and Johnny I Iossain C K. There is two of the skaters and only one of Bossam.

Adam Sowergwy, Manager.

## AS IT LOOKS TO A MONOLOGIST <br> By FRANK FOGERTY.

The other day there came into my dressing room at Hammerstein's a man

And we let it go at that. This little incident, somewhat pointless







It
 and to that end she is study ling bard and in
manngers who dealre her for mustral comedy.

Who ought to have known better. I don't mean that he should have known better than to have entered my dressing room. but that his semi-thorough acquaintance with vaudeville might have prompted silence upon a certain topic. You see, ha was an artist-a song and dance man (with the einphasis on the "dance").

I liad just left the stage, gasping for breath, after a twenty-minute battle. When I peeled off my coat he noticed I was wringing wet.
"Gee"! said he, and I knew that hiastonishment was sincere; (you can al. ways tell when a song and dance man is kidding-still with the accent on thic "dance"). "Do you get it that way, too" Why, I thought all you monologists walked off the stage as cool as you went on. I thought it was pretty easy for you. Just go on, tell a few stories in routine, get a lot of laughs, take three or four bows and beat it. Now a song and dance man--."
"My gentle friend," I interrupted, "until you have faced an audience alone, next to closing, with nothing but stories to tell and twenty minutes looking like thirty days ahead of you, you will not know what work is. You have the usual artist's idea of the monologist's sinecure. You think it's like having the boy knock 'em all down at the end of the alley with out your even having to roll the big ball. Am I right?"
"You're right, Frank."
"You bet your shoes I'm right."
in the telling. possibly, still gets danger misly dose to the trith. The popular ('outinucel on I'age 123.)


FRED O. CATE.
Thas alove is aun excellent Hkeness of FIED 0 CATE. one of the FAMOUS FOUR MUSICAI CATES, Who hive distligulshed themselves as
AMBRICA'S BEST MUSICAL ACT. FREN CATE DInys Rolon on the IOUBIN Eb
CONTRA BASS SAXOPHONE, THE LARGEST IN THE WORLD, piaylng a perfect chromatic range from low Bb to high $G$ altisalmo, producling the deepest, mellowist and most powerfal tones erer produced on any bass instrument.

# THE WOMEN BOOKER 

## By JENIE JACOBS.



I can book an act but I'm darned if I Blanche Walsh, Lottie Williams, Hill and can write a story telling about it. I suppose the natural question would be now as it has been often in the past: "Would I advise women to adopt the agency line for a livelihood ?"
In answer I would say that that depends greatly upon her adaptability and sense of discernment; also her power to overcome numerous obstacles.
Originally, I intended becoming a lawyer. Two years I studied for that and this is where I landed.

Blanche Walsh, Lottie Williams, Hill and
Whitaker, Schrode and Mulvey, Minnie Dupree, Houdini, R. G. Knowles, Leo Carrillo, Hardeen, Cooke and Clinton, Hetty King and many others.
Managers have uniformily treated me with every courtesy. I have never encountered difficulty with any, in fact having been shown great leniency, probably because I am a woman. I never was "precocious" nor have I ever presumed upon my sex. I am perfectly willing at any time to take my even chance, for when I


BILLY HART and LABELLE MARIE.
 Surril conedy Art "THE FIX FL.IRT."





Of course, there are many disappointments and lieartaches in my work, and many incidents shattering confidence in limmanity; yet there are many advantages, some solace and a little pleasure. plus the natural enjoyment I derive from my. chosen vocation.
I try to be conscientious. and my happiest moment always is when $I$ can pass over to an artist contracte for a long seasoll.
Some artiste are ungrateful. They imugine because an agent collects commission for the labor performed, the agent can force a manager to play them. It may lie that the manager a few moments before told the act that le would gladly play them at his house, but before that he had informed the agent who begged that the turn be given a week that lie would not have them at any price. Tlle manager in this wise "puts it up" to the agent reserving for himself a reputation of a "good fellow," leaving the act to brand the agent anything that muy suit the case. The agent is gencrally "The Patsy." and I don't escape.
Most of the artists. however, understand and apprectiate this. They also quickly diseover when an agent is working for their loest interest. I have handled many stars of variety, among them Rose Stahl,
accent the direction of an act, I am convinced that I have "the goods" to offer, and follow along upon that theory.
I once booked acts with Percy G. Wiilinms within a half hour, the aggregate salary amonnting to $\$ 50,000$. I was alluost tempted to treat myself to a regular Manhattan cocktail in order to make sure I was alive, but I have ever beell a total triotuler.
Many times Frank Jones, of the l'ercy (i. Williams office. has nunde the different ugents apologize when in the general booking offices they have cursed in my presence. Ife would not book with them until they did this. As Mr. Jones was always kind mud courteous enough to follow the adage of "Iadies first," I had the first chance with him for "acts wanted" for the followiug week.
I love my work: just adore it. In purolit of booking and bookings I liave made wrentern trips across the water, but - hurerier lomks good to me. It is my home. I have visited every country in Europe: lave booked acts in Frauce. IRussia, Switz. "rland. England. Holland and Relgium.
Since July. 1mos. I have heen ennneted with the Pat Casey Ageney.
Agents. like poits, are born: not made. That's enough.

## THE FIRST "TEN-CENTER"

## By SID GRAUMAN.

(II. Grauman to the mon of D. J. ("Yop") Gramman. In the story tweow the sounger tellix of the

San Francisco, Dec. 1.
My father and I went with the big rush to Dawson City, Alaska. We made plenty of money in that country, but like many others returned to the States without a dollar. We arrived in San Francisco in 1900. The first day in the city we saw the one and only store centrally located that could be leased on Market Street. It had a frontage of 22 feet and ran through to the rear, a distance of 135 feet.
We learned the store was branded as a "hoodoo."
Dad and I thought it would be an ideal location for a "ten cent show shop." The real estate agent said the rent had been reduced to $\$ 550$ per month. The neighboring tenants were paying as high an $\$ 750$ for the same size store.
An architect gave us a figure of $\$ 3,500$ (0) trunsform the store with a seating camaty of f(0). This was without semery in' cliairs, and the first montlis rent to be piaid in adrunce.
. $\$ \mathbf{\$ 0 , 0 0 0}$ bank roll was meeded. Did liad :a dollar und six bits; I had thirtyfive cents.
The thing was to get a man with coin. The next day Dad ran acroos Dan Shepptoin. inn old frimen from (llicago. Mr. Sheppton lind a four-kurnt stone on his wirt front and a diamond on his finger the size of a hen's egg. Dad put the proposition to Sheppton. It looked gooll to lim, and to our great surprise Sheppton limnded over $\$ 550$ (to pay the first month's rent and close a five years' lease).
We were to manage the opera house. Sheppton had 50 per cent. and we 50 per rent.
In thirty days the honse was open, called "The Unique." The people went to it like wild fire. We opened with six acts, mowing pictures and a piano player. (Gave six shows the opening night.
This was our first exprerience in the show business, but we did remarkally well.
Fifteen dollars was big money for n "single," and we expected a tronpe of elephants for fifty. Many hig acts of today played seventern shows for us on Sunday. The little Unigule was the Inlk of the town. It never cleared less than $\$ 8010$ a week.
The linigue is the homse that started all the ten cent homses. There is whers the rest got the iden. There were many ten rent homses back mast lefore we -proned. but they were dime musemms.
Later we openel Unigues at Stocktoll. Surramento. San Jowe. Low Augelles and another in San Franciseo (Lyemin).
A man by the name of Derk olumed : tell-cent house in Onkland and lander altili-
 " ten-ent house in Portland :and sinatile. I'antages and John Consilitur wist sol int. It is well known lowe llace pundiry pric.

 Shortly after finishing our tiomatar leater the Sall Frameison fire suallowed bi. Tinique.

After the fire Dad and I "I.".inel the liol thantre in San Francisco. an Fillumer. Strent. It was a "Clase .1 " buildine. known as King Nolomon's Hall with a seating capacity of about ! MM. 'The peoplr
were hungry for a little entertainment. The doors opened at 6.30 and 6.45 we were capacity. Tlie orchestra had just finished their overture when the Chief of Police stepped down the center isle, ordering the audience out, claiming the building unsafe, cracked by the "quake."
We finally secured a permit to open a tent theatre. We luckily found a large tent in Oakland that gave us a seating capacity of 1,200 , and built a permanent stage with scenery, calling it the National Theatre. We took in Zick Abrams as a partuer, gave a rattling good show (nine acts and pictures) prices $15-25$, with two whows nightily and a matinee every day.

It was finally decided to build a theatre on the aame property, but we did not want to elose up the tent while the new building was under construction, so we built the new theatre over the tent. IDidn't luse one single performance. The building is a larg. wooden structure, steel lined exterior and interiou and covers 100 by $1: 371 / 2$ feet. The National always has been a big wimure.
A few werks ago we sold our interest to Sullivan-('omsidine. I amt now at the Star, Twenty-fomith and Miswion. This honse


NoNB:TE










 "f hare.

## hat : seatille calarity of 2.400 and we

 ire doing well.Wir are building a new theatre on Market Strect at a cost of $\$ 300.000$.
In concluxinn I want tu give a little tip to new showmen: dont weaken if $\$ 2.10$ is the size of your bank roll.

## A FOREIGNER'S RECOLLECTIONS

## by paul morray.

(Mr. Murray in $n$ Iondon theatrical agent who recently vilted New York, solng as far as Cbicago on a tour of Inspection.)

London, Dec. 1.
I'm back in dear old London.
I love my "Iondon," but, oh! you New York.
For ten minutes each day Leicester


THE ZANETTOS.
The prettlest and most complex Juggling act in vaudevilie."-(Vide Prese.)
Playing on the fiREAT ORPHEUM CIRCUIT. Agent. PAUL DURAND, Romm 312, Long Acre Bulldigg, New Jork Clty.

Squarè looks like Broadway. That is from $12.30 \mathrm{a} . \mathrm{m}$. to $12.40 \mathrm{a} . \mathrm{m}$.
At one o'clock a. m. Leicenter Square lonks like New-ark.
How I love Newark. That's where I lost Hugo Morris. Then I found him in $n$ hole in the middle of the street.
I've never seen the Statue of Liberty.
Coming in, I was ableep; too early. Going out, I was asleep.
I miss my ice-water, although it is freezing here.
What would Broadway be without the lights?
What will the Cadillac do with Al Fields in England? Ask Louise.
The height of cruelty to Julian Rose. Deprive him of his steak at 2 each morning.
Can Tom McNaughton handle American slang? Considerable, Bo.
If the elevator boy at the Cadillac sees this. here's my apologies for inquiring where "the lift" was.

What expressive eyes he had!
I spent an evening at the Lambs' Club. Ye gods, what a misnomer!
I once tried to get on a subway train about six o'clock in the evening. My fonthall experience got me on. Most of the nice New York girls have played football.
The gentleman who told me that every October 14 the Niagara Falls reverse the usual order of running is misinformed. Careful observation revealed that a large section of the water made a gallant atlempt to return, but no proof has ever bern obtained of any success.
. Ifrx. Fischer took me to Childs' once. 110 cheated. He took two serviettes. I only bad one.

Harry Cooper is a great guide to Chinatown. I only bought once.
A lot of people first shake your hand, and then shake you.
A trip to Brooklyn from Times Square
is a joke but then to be told four times in one evening that someone has rings on their fingers and bells on their toes is beyond a joke.

## WHY I AM GRATEFUL

By ALICE LLOYD.

Because America han given me what I could not obtain in my own country, " $A$ Position," therefore I shall be ever gratoful to America.
The natural question is why 1 could not secure a poaition in my own country, England? I will try and tell.
In the English halls unlese you are a "headliner" you are given five minutes upon the stage; ten at the most. In this time you must do your act. If you are a singing turn (as I am) you are asked to give two "numbers"-more often but one.
I have played upon a bill in England sereing the first act open the show with two overtures, singing one verse and clorus. I want to know how anybody can axpect you to "make good" under those conditions.
Take myself for instance. I sang the same songs in England that I sang when opening for the first time over here, but in lingland I was never permitted to sing cior two songs at a show. Consequently I never received a chance to show any ve:satility.

Once, I remember, I appeared in the "rest of England, at one of the halls controlled by the biggest combine in Europe. 1 was down for fourth turn-two songswhich I did. The audience insisted on an encore, but the management would not allow me one, so I kept bowing and bowing. I asked the manager to allow me to sing another song, but no, he was obdurate, and put on the next act. The audience wanted another song though and would not stop, so after about five minutes of continuous applause (a waste of time), I was allowed another song.


GRACE HAZARD.
compliments of the beabon to all my kind friznds.

By permisaion of the management the next night I went on af the same time. I sang the same two songa. As I made my exit after the second, out went all the lights in the theatre and the moving pictures were shown, thas preventing me


DOROTHY VAUGHAN. SINGING COMEDIENNE
Juat Anlahing a 20 weeki molld hit on sule LUVAN-CONSIDINE CIRCUIT. with a mlughig repertoire that will linger in memory.
from even acknowledging the applause.
This is but one occasion I was kept from making a success. There are lots of other acts I know who are treated in the same way.
In England the programs are run by time, and very rarely are turns allowed to exceed the time-limit allotted.
The difference in America is the very first day I appeared at the Colonial, New York, I was asked by the stage manager how long would my act take. I was not the "headlnier" but shared a thin line on the bills with someone else. Never having been asked that question before, I said. "How many songs do you want?" "Oh, about three, I guess," he answered. "Then : whout fifteen minutes," I replied.

I appeared and am pleased to be able tw say I was successful, and occupied the stage for forty-three minutes.
There was no darkening of the thentre and patting the pictures on at the next performance. I was given every assistance and encouragement by Percy G. Williams and his staff to maintain the success I had made.
That's why I'm grateful.

## WORKED IN EVERYBODY.

Chicago. Dec. 8 .
A woman with one of Jake Sternad's acts made a reply to the query of the stage manager of a vaudeville house, which is being repeated wherever variety people congregate. The stage manager asked if the act worked in "three."
"No, there are six of us," she replied.

THE MOVING PICTURE INDUSTRY

# Trade Conditions and the Present Status of the Men Who Manipulate "The Poor Man's Amusement" 

There is no branch of the amusement profemion which has grown-and atill growing-so fant as the busineme of ex hibiting motion photographs. While this may be a bromide it is nevertheless a statement of fact. The rapid increase of exhibiting theatres and "store shows" has f had a direct bearing upon the whole plan of providing amusement.

Towns which were once counted upon as highly profitable stands for travelling theatrical companies have in many cases been turned into invariably "losing dates"; and it may be safely stated that seventyfive per cent. of the cities and towns where opera houses are now located have suffered, from the view. point of the travelling manager, because of "picture shows."
In the minds of many men in close touch with theatrical conditions the end is not yet ; motion pictures are going to be more generally the amusement of the masses as time moves along. Fifteen years ago moving pictures were unknown in America: today the Motion Pictures Patent Co. alone license more than 5.000 machines to operate. To be exact. the number of licenses issued up to Nov. 20 was 5,280 . Add to this number the machines which operate withont paying tribute to the Edison-Biograph combination. and the
"fllm trust" is issuing weekly from 1,800 to 2,000 reels averaging 1,000 feet of film each. Nobody knows how much the "independents" raise this figure through importation and their limited amount of American manufacturing. $O f$ this vast output, every really good film is doing potent missionary work toward increasing the number of regular attendants upon the moving picture theatres.
During the past year what was known as the "Edison Licensees" have been merged into the Motion Pictures Patents Co., and viewed from the corner of Fourteenth Street and Fifth Avenue every exhibitor who is trying to make a living without paying tribute to the EdisonBiograph is considered an "outlaw" or something worse. There are a great many men concerned in moving pictures as an industry who do not belong to the great throng paying a weekly fine to the Patents ©. for the privilege of using their own property. These outsiders are generally classed as "Independents."
At present the Independents are known ufficially as the Nutional Independent Moving Picture Alliance. These manufacturers, rental agencien and exhibitors ontside the pale of the l'atents Co. are, however, at swords' points among themselves, itterly disorganized insofar as any-


KING AND BAILEY
In "WILLIAMS AND WALKER'S CHOCOLATE DROI'S." under the management of GEO. I.
Have appeared all over the Uniter Staten nud met with grent ancerss. Wish all a Merry Chriatmas and Ilappy New Yrar

Lrand total would surely go well along toward 7,000.

Millions upon millions of nickles and dimes are spent annually to witness moving pictures; a vast and numberless clientele is being daily added to. The
thing really practical is concerned nnd seemingly in hopeless strife. At the last general conclave of the chieftains of the "Insurgents" there was a great effort nude to send out the impression that something (Continued on Pagc 125.)

## WILL VAUDEVILLE MANAGERS CONTINUE PAYING "LICENSE"?

More than one manager of vaudeville theatres would weloome a revolt against the Patents Co., and that 's why the return to "licensed" film at the Fifth Avenue Theatre, New York, was viewed with

The Patents Co. is organized for revenue only; its earlier claims to improving and controlling the moving picture output with beneficial results for the craft have not by any means worked out in

THE
FAMOUS SISTERS
MEREDITH.


IN

## high-Class vatieyilis.

regret. Not alone are they concerned in the prospect of saving $\$ 104$ per year which they now pay for the privilege of operating their own machines, but, as a greater incentive, they would view with plensure the prospect of fresh films.
The reels shown in the vaudevilla theatres are furnished by rental agencies after they have been in general circulation from three to eight weeks. There are seldom "first runs." Before the reels reach the display sheet of a vaudeville theatre they have been the rounds of every "nickel" picture show in town. In large cities, particularly, this detracts from the values of a subject, as there are so many "store shows" that a pictur" has a pretty wide circulation before it is even one week old. No regular vandevilld house, save in rare instances, recoives anything which might be considered at all new in the way of a fillu.

With the "store show." thr liornsw fer is more of a necessity, as they might wot loc able to obtuin, just vat. a satiofiators: number of Independent changes.
practice. In smaller eities where there are more than one picture theatre, the ( xhibitors recently received nothing at all for the $\$ 2$ license fec. The same pictures are shown in the several theatres on the same day and the strife for something different from the "other fellow" availeth not. The introduction of an Independent survier in any town is the method by which real competition call be established. Otherwise competition is a meaningless term.
The Edison Bingraph combination makes no rfint to protect present liinnsers, for in towns where the businers is already overdone it has no hesitancy i:1 granting liconses to as many exhibitors as will sign an application for a license. liotests from those already established :Imounts to nothing; the Patents Co. ":ants the $\$ 104$ yearly.
The managers of valuloville honaes. however, have all casy remedy: they ran luse Independent service; salse the "li. wnse" fere of $\$ 104$, and give their patrone a line of new pictures also.

## THE "HOLD-UP" NEWSPAPER MAN

## He Is a Growing Menace to the Circus Agent's Peace of Mind. Methods Always About the Same and Number Is Increasing. State Publishers Association Going After the Circus Press Agent Hammer and Tongs.

Circuses have become legitimate business enterprises. They are being conducted, year after year, with less bombast and buncombe and more of commercialism; business men of acumen, good judg-


MABELLE FONDA TROUPE.
(Jol: KIRK. Mabellet and nellite fonio. american cildb juggiems.
Who are miretIng with lig suceese in Eilrupe.
ment, sagarity and keen forsight are fast replacing the "circus man" of old.
There is here printed for the first time a story which sheds some light upon the existing relations between circuses and newspapers. Particular reference is made to publishers who demand from circun owners what they would not dare exact from any other type of business man-"hold-ups" which they could never get a way with when dealing with any other class of advertising purchasers.

Some day the methods now employed by circus owners in obtaining press notices for their exhibitions will be revolutionized. When that day comes the news. papers of America are going to lose un annual cash income of $\$ 50.000$ from each tent show of the first class. and the use of probably $\mathbf{5 0 , 0 0 0}$ circus tickets each summer. Possibly ten men who might then have been employed as press agents will be occupied in some other lines of work and circus proprietors will save their salaries.
Iet this prediction stand: Some day some circus is going to strike newspaper advertising, as it is now Landled, from its publicity appropriation. That circus will win out hands down and other circus proprietors will follow the lead. Circus owners themselves may not now realize


SU'TON AND SUTTON



that this step will be taken, but the drift in that direction is sure and strong. The money previously devoted to purchasing
ing appropriation, or some new departure in advertising will be promulgated. The prevailing method of dealing with
$\qquad$


WELC(II and MAITLAND.



P. O'MALLAY JENNINGK. (IERCN)
 H'K." The marvelously clever Eughli chapili. Who wade "A NIGGT ON A HOUSEBOAT"' favor Mily known, and who ta now makling "TIIE GOI, moulh at the Princess, Chicago. After nlue vars In Amerlca I have finally mantered the ilommin' Amprican slang-"Dash it all." Merry and acqualotances here and abrnad. That goca for Giliff aloo.
"They way he is gnod-We sliall soce."
 Wered hy elther my private kicerctary or myself

- Dash it all.?
display advertising for the purpose of bribing the editorial department to use liberally of the press agent's advance notices will then be added to the bill post-

This display matter consists of specially prepared celectrotypes of various si\%es. lengthe ant widthe. They are very offen atrikingly artistie in design, consineing in text and are ormamental to the advertis. ong colume of ahmost any paline wherin newspapers has bect in vogue for many wars. If the style of performance has wanged. if "thrillers" have fumbl their (Coutinucd on Page 130.)


EDMUND STANLEY.

 irresention in Bronilway. Mr. STANIEY lis ant prempt playige in vaude.
rille in a one-act grand opera.

# LITTLE THINGS ABOUT BIG PEOPLE <br> <br> By LEE HARRISOR. 

 <br> <br> By LEE HARRISOR.}

George M. Cohan believes in Andrew Curneigie's philosophy "It's a shame to die a rich man."

Lillian Russell walks ten miles every duy, rain or shine.

Mrs. Langtry owns a racing stable in Fingland.

Blanche Bates owns more real estate in (iulifornia than any other actress.

Ethel Barrymore has the sweetest disposition of any one on the stage.

Marie Cahill owns a paint store and a brush factory in Brooklyn.

It is a "toss up" who is the richest actor on the American stage. It lies between Francis Wilson and Frank Daniels.

Henry E. Dizey was the first comedian who ever did a burlesque ballet.

John Drew smokes only three cigars cory day, whe after cacl! menl.

Edouard De Reaske once told me that his regnlar homr for rotiring was 3 a. m .

Georgia Caine hass a home at lilmhurst. a cottage at אaratoga, abl a fishing callop at lake lidwarl. Canatal.

Adeline Gence wever gores on the stage without asking someone to kick her for luck.

Bessie Clayton writes all of hor dance music.

Mlle. Dazie is credited with the most effective pair of eyes of any dancer.

Edward Abeles was once the society cditor of the St. Louis Globe-Democrat.

William Collier never walks past a telegraph pole that he does not stop to touch it.

David Warfield is the chainpion single handed pinochte player of America.

Blanche Ring has three gold medals

## )

 received for swimming, roller skating and sailing a boat.William H. Crane is rated as a class $A$ bridge player.

Sam Bernard speaks Italian, German send French like a native.

Dick Bernard will bet more money on : horse race or prize fight than any one in the theatrical profession.

Ada Lewis never has "the blues." She is the champion-aluays-smiling-ready-to-hear-something-to-make-her-laugh-actress.

Marie and Alice Lloyd have more sisters on the stage than any other sisters living.

Walter C. Kelly once told me if it were a question with him whether he choose to be a real judge or a stage judge-he would choose the latter.

Tom and Fred McNaughton have the reputation of being the "two original dressing room jobbers." They always keep people in hot water that dress with or near them.

Ted D. Marks cut his moustache of once in twenty-five years.

Bickel and Watson were the first two men to burlesque music.

Marie Dressler has invented a new device for darning socks without removing them.

Jack and Nora Bayes Norworth claim that they haven't left each other's company for over two hours at any one time since they married-a year ago.

De Wolf Hopper, is the best curtain speech comedian before the public.

Raymond Hitchoock has not in the past three years used any make-up on the stage.

Barney Bernard arrives in his dressing room at 8.30 every night to make up.

Mike Simon, the stage manager of Hammerstein's Victoria has his summer home on Hammerstein's Roof Garden.

Joe Weber has retired from the stage for the balance of the season.

Elsie Janis' home is in Columbus where slie has a magnificent residence.

Louis Mann is a dog fancier and has a kemuel of thoroughbred bow wows.


LEE HARRISON.
America's best known actor-newspaper man.
Emma Janvier always "knocks wood" Lew Fields has proven such a successful before going on the stage.

Billy Gould claims he is the first man who ever did a conversational dance.

Robert Hilliard was at one time the champion amateur boxer of Pennsylvania.

James T. Powers once tried to swim the English Channel. He quit after five niles.

Grace Cameron was the first prima donua to discard opera for vaudeville.

Corinne was an operatic star when ten years old.

Charlie Grapewin and Anna Chance have one of the largest chicken farms in New Jersey.
F. Ziegfeld, Jr., is the past master with n rod, reel and gun.

Cliff Gordon and Bobby North are proprietors of a burlesque sliow, "The Merry Whirl" and own a delicatessen store.
producing manager that he says he will retire from the stage at the end of this season.
G. P. Huntly has made one of the big gest hits in America of any English comedian since the days of Fred Lealie.

Master Gabriel is considered the biggest little man among small men in theatricals.

James J. Morton, "The Boy Comic," has never used greese, paint or powder during his stage career as a nonologist.

Fred Stone is the best general all around athelete in the profession.

George W. Monroe holds the record for bass fishing at Asbury Park.
"Hap" Ward is interested in more: theatres than any other comedian.

Eddy Foy has eight children. siv bove and two girls. The boys all look like Eddie, and the girls look like their brothers.

David Craig Montgomery is a great lover of the race track. At one time he owned a half interest in "Roseben."

Harry Vokes once worked in the post office at Chicago.

Lew Dockstader is known as the "quick est study."

George Evans studied for the operatic stage.
Eva Tanguay says she never tires of her work.

Dave Lewis is an expert accountant and hand writing expert.
Snitz Edwards knows every race horse personally.
"Issy" Ward was warden once of a jail at Warsaw.

## Julian Mitchell was a great character

 actor twenty years ago.The two richest chorus giris are with "The Silver Star" company. Their stage names are Kathryn and Adelaide Warren.

Andrew Mack made one of the greatest hits ever tnade by an Anerican in Australia.

John Hyams and Lelia McIntyre have a little daughter four years old.

Max Rogers is a base ball enthusiast. He saw cvery game at the Polo Grounde last summer.

Eddie Leonard once had a minstrel troupe.

John T. Kelly refused to rum for Mayor of Elmhurst last year.

Max Hoffman is the champion heavy. weight musical eomposer and director.

Otis Harlan is interested in several musical shows and five theatres.

Adouph Zink made his first appearance on the stage when three feet high.

Fred Hallen owns two fiat houses.
Carrie De Mar has the finest collection or pearls of any professional woman.

Ben Teal is known as "The Colonel."
Cecil Lean and Florence Holbrooke are the "original married lovers."

Rose Stahl's fad is vaudeville.
Ethel Levey studiel for grand opera in Paris for two years, and then returned to vandeville.
Amy Leslie, the Chicago dramatic critic, was at one time a very clever ingenuc.

Fred Niblo practiced law, lost his first 'ase, and tried the stage.

Lillian Lorraine is the proud possessor of a collection of the finest Russian sables of any actress.

Grace Rankin owns three flat houses in Brooklyn and is building a fourth.

## " $\$ 2$ VAUDEVILLE" COMING? ITS POSSIBILITY AND SCOPE <br> BY ROBERT GRAU

(Rohert (irau is the author of "Forty Years" Observation of Music and the Drama." That priond corred by the volume conveys to the lay reader of Variert the authority under which M r. (irau engagcs on the highly intresting subjeot of " $\$ 2$ Vaudeville." II is c.rprricncr in vaudeville has bcon proverbial-and tremendous. That Robert Grau is not now one of the vaudcville's biggest moguls has adways been said to have been no one's fault but Robert Girau's.

The astute J. Austin Fynes, mentioned by Mr. Grau in this story, has been credited with first suggesting to Mr. Girau the procuring of "big names" and stars for vaudeville and 1 : $1 / r$. 'unes may be said to have creatcd a condition in vaudeville, which eventually placed the business and his cmployers at the very top, so likewise did Mr. Grau improve the standing and the prestige of the raulcrille ajfent, leaving him, when Graw lift vauderille, as an indispensable adjunct.

In writing this article we do not doubl but that Mr. Grau accepted as a presumption that all would understand Ncw York is the cosmopolitan city of America and the world that the transicnt visitors alone would nearly support a hall of this nature in the present imes, and the cngaging of "exclusive" acts mentioned would not preolude an understand ing with foreign music halls for a mutual interexchange.-ED.)

In my volume "Forty Years' Observation of Music and the Drama" the pro-


ROBERT GRAU.
phecy is recorded that the "era of $\$ 2$ a seat vaudeville is not far off." I have been
asked many times since to expand upon the subject.
One lias to indulge in the retrospective to gather force for prophecy, hence it is necessary to observe the extraordinary progress which has obtained in the last half century and to note the various stages by which the "Varieties" of the 60's advanced to the modern vaudeville of 1909. The admission to variety theatres in the 60's (even 70's) was as high upon the average basis, if not. higher, than the same figuring would to-day disclose.
At what is now the Union Square Theatre, New York City (a 10c. moving picture house), Robert W. Butler maintained for a full decade a variety theatre with dignity and a profit at a scale of prices ranging from 25 cents to $\$ 1$. The late Josh Hart, at the Theatre Comique ( 585 Broadway) New York and at the Fagle Theatre (afterwards the Manhattan, lately demolished for mercantile progress) was enabled to present the most remarkable programs thirty-five years ago at the same prices for seats which obtained at nost of the legitimate theatres in those days.
Tony Pastor, even while on the Bowery,


GOODHUE AND BURGESS.
Best wishes for a Merry Xmas and a Happy New Year to their many frlends. The above pleture A a likenests of the team. who have heen meeting with Gattering succets everywhre the past season in thelr clever alnking and danclug novelty, "IN A HAMMOCK BUIITT FOR TWO." The neat and tasty dressing of the net calla for expressions of approval from the "pentug, nud thetr

ruaintained a dollar scale for orchestra seats, and at what is now Tammany Hall, Jarrett \& Palmer (aided by the patriarchal Leonard Grover, who still lives) presented variety shows four decades ago that compare with any that are to-day to br seen in the best vaudeville.

There were, however, not over a dozen really first-class theatres devoted to
by capturing the stars from the legitimate stage who were willing to risk loss of prestige in exchange for a doubled honorurium. The practice soon became epidemic.
The result of this progress may well be surmised; others entered the field of management, the theatres multiplied, and the salary limit of "acts". climbed. Then came the most serious competition which


## JAMES VALDARE.

GERTRUDE VARN.
VALDARE and VARNO.





varieties at this period. These were veritable schools. The majority of our leading comedians began their careers in them. Among those I may name Joseph Murphy, J. K. Emmett, Sr., Francis Wilson, James T. Powers, Eddie Foy, Tim Murphy, N. C. Goodwin, May Irwin, Sadie Martinot and a host of others.

The variety theatre of forty years ago while it did not present the spectacle of players from the legitimate stage, making the excursions into its field which to-day so persistently prevails, nevertheless had authors under-regular salary who turned out week after week afterpieces, farces and what are now called "sketches" with amazing rapidity. These were rendered by all of the stars who graerd the "Olio," however prominent they may have been.

In 1891, there began in the city of Boston in a small upstairs hall (then called the Gayety Theatre) what in due time became known as "The Continuons Performance." The enterprise wals launched by Mr. B. F. Keith, a showman who had passed through a long career of vicissitudes in the circus field. The scale of priees was at the lowest that had eries been up to then recorded, the highout price for seats being thirty cents.

Shortly after entered into the "comtinuous" F. F. Proctor, who had been conducting a legitimate theatre on West egd street in conjunction with Charles Froh man. It was Mr. Proctor who first presonted a distingnished star from the legitimate stage in a rontinnoms perfor mance. It was Signor Italo (ampanini the famons tenor of Italian Grand Opra whom Mr. Proctor had tempted to sing at his 23d Street Theatre.

At this time there came to Mr. Keith's aid a brilliant newspaper man. J. Anstin Fynes. He began to "uplift" vaudeville
the vaudeville theatres has yet enconntered _"The Moving Picture."
It was with "Lumieres Cimématographe," in 1893, at the Union Square. that the history of moving pictures began to write itself. It calls from the writer the prediction that ere another lustrum passes, vaudeville will be divided into two classes; the one kind presented in large auditoriums, a combination of vaudeville with pictures at prices ranging from 10 to 30 cents, while at the higher grade theatres and new ones to be built, a far better performance than has yet been seen can offer the only solution to the problem as to what must be the future procedure of the vaudeville magnates who have amassed great fortunes, and who intend to maintain their position.
How can a vaudeville theatre reach n slatus where $\$ 2$ a seat can prevail? From what sources will the vaudeville manage of the future draw his attractions? The answer is diflicult but not impossible.
New York is at present bare of "monic. halls," such as Landon, Paris, Viellaa and Berlin abound with. In the dases of Koster \& Bial's, receipts of $\$ 15.000$ a werk were not uncommon and when New York was not one-half its present size. Despite Osear Hammerstcin's faihure at the Olympia (now the Niow York Theatre) he also played to similar receipts. Not only has it beron pusible in the past to obtain $\$ 2$ for a suat, lisl.a0 regular box office price, with $\$ 2$ often obtained) but the largest attendance which these music halls ever held rame when the seale of prices was at its highent.

What sort of attractions can be enlisted to justify that sade of prices? To commence with. forcign attractions would be brought to New York with the under(Continucd on Page 120.)

## THE ART OF VENTRILOQUISM

## By ARTHUR PRINCE.

I have been asked to write about ventriloquism.
Instead of writing about it, I would much rather speak about it through my "Figure." (I beg your pardon, Jim.)
The art of speaking seemingly with another's voice is, perhaps, as old as speaking with one's own voice. The ventriloquist can also sing with another voice. For my own part I could sing with Caruso's voice, for instance. (So could anybody, . Jim.) But I do not wish to arouse any professional jealousy, so $I$ shall allow Caruso to live. (Isn't he kind, Jim?)
and thy speech shall be low out of the dust, and thy voice shall be as of one that hath a familiar spirit, out of the ground and the speech shall whisper out of the ground." (IIe'll be a great writer "one day," Jim.)
Vctriloquism as Valentine Fox gives it to us, is in most places impossible. No ventriloquist can "throw his voice" behind a person, the other side of a room or street.
The art of "voice throwing," or distant ventriloquism, is in taking a deep innalation of breath and then allowing it


Thle Amertcan actress has won pronounced success In Englanul, where whe ls broked wollh for our year, appearing in the princlpal music halls.
In Aeter anighing her raudeville contracts, Miss Binghan, will return to Amerten, then to be seen la a play already selected and in which she will whar.

Well, to get back to ventriloquism, the Art, with a capital "A" (according to authentic records in libraries and museuns all over the world), was used by the Egyptians, the Assyrians and the ancient Hebrews, and that's going back some. The modern Hebrews know it, too; and that's coming up some! But then the modern Hebrews know everything. (Get back to the track, Jim.)

Ventriloquism was formerly used in connection with religious ceremonies instead of the theatrical entertainments; priests could make voices come out of idols and thus make money come out of the worshippers. In those days golden images could be made to voice the sentiments of ecclesiastical dignitaries, just as in these days wooden dummies can be made to voice the sentiments of theatrical performers. Formerly ventriloquism was used to draw tears, but now it is used to draw laughs-and salarics; the bigger the laugh the bigger the salary. (A boost with an old joke, Jim.)
What is undoubtedly a reference to ventriloquism may be found in Holy Writ, in Isaiah, xxix, 4, which reads as follows: "And thou shalt be brought down and shalt speak out of the ground,
to escape slowly, the sounds of the voice being molified and muffled by means of the muscles of the upper part of the throat and of the palate, the tighter the throat is closed the farther away the sounds (seemingly). It is then up to the ventriloquist to mislead you as to the man being "on the roof," "under the ground" or "in the box."
Maccabe and Kennedy were wouderful in the old days at the "distant voice," so was Licut. W. Oole with his "strect crics." I used to watch Cole quite a lot. The only man you have nowadays relying on the distant voice as his best work is A. O. Duncan. I slould like to hear Duncan do a little ınore of this in his show; it's clever.
I remember doing a show of distant contriloquism at a private entertainment, and liad just finished the imitation of two men talking outside the window when a woman laughed heartily in the next linuse. The room where the laugh cume from was situated at the back of the andicucc. Everybody turned, then looked back at me and the applause fell thick and fast. Of course, I bowed (Mcan scaulp. Jim). and to this day I thank the (Continucid on Page 114.)

## WINS BY WARFIELD'S "PIPE"

## By JACE TERRY.

## 

I ran away from home and went to San Francisco when I was a young boy to try my luck at becoming an actor; for to act-with anyone, anyhow, anywhere, whs my great ambition. But to sing I was destined against all my natural desires, because I was the possessor of a tuneful high voice.
I was one of several young aspiring thespians who hung around the old Baldwin Hotel, trying to copy the mannerisms and vernacular of (to us) the wonderful Cucle Tomites.
Two of the then youthful party are now among our five most promising managers. A third, David Warfield and myself formed a sort of mutual admiration socicty. I always thought Dave most wonderful with his mimicry and character skits while he said I could charm snakes with my top notes.
One afternoon, at very low tide, we were "put next" to a chap of the well-to-do dude class, willing at the least sign to "dip down" for the best at the Baldwin Cafe. He also believed if given the opportunity he could act and wanted to star at the head of his own company.
Dave and I were commissioned to write him a phay, price not mentioned. We were invited to the lome of our new found acquaintance. It was a "swell" Turkish bath. There we lived, eat, slept and bathed for a werk, without money. It was very fortunate; we had none.
looked ripping. I also had had a glorious season. "Hello, Jack!" said Dave. "Congratulate me. I have just received a legacy of 880,000 ," and he looked me straight in the eye when he said it. I was dumbstruck. "What will you do with it ?" I asked. "Oh, I'll just put it in the safe deposit," he replied, and invited me in to drink a pail of tea with him.
Three years passed before we again met, this time in Milwaukee. Almost immediately I inquired what had become of the $\$ 80,000$. This time Dave laughed. He told me he was something of a psycologist and had formed the desire for $\$ 80,000$ so strongly in his sub-conscious mind that he actually believed he possessed it.
During the next few months Miss Lambert and myself were ongaged by a London agent, (the late Harry Cadle) to appear for six weeks in England on the Moss-Stoll tour, and we were among the fiew fortunate American acts of that year to score, and booked tight for four consecutive years immediately (the mistake by the way usually made by an American act when it makes good before an English audience). "Four years continuous" sounds so nice.
Like all other artists we made desperate efforts to raise our salary after the four years with the usual consequences; big gaps in our dates and every now and then an enforced holiday.
Talking it over one morning at break.


## KOLLINS and KLIFTON.

KING KOLJINS and MABEL KLIFTON bave banjoed their way toto the bearta of the American
 Was formerly of lolk and Kollins, who converted the hanju fromi a humble negro Inatrument to a poad-
tion in the muste world, whith it well retalua wih KOLLINS aind KI, Americn year after year. polk and KolilNs, werc the irnt to ronder heary overtures on banjos, and
 players In abillty, and Mr. KOLLINS found a partucr for hin act an well an a partoer for life. Mr. Mayers in abilty, man manjo selectlous nud in the author of neveral lustrumental nambers, among phem "TIE TWIKLER." "SIOW DRAG," "GRANI ENTRY" (IIARCh), "WHIZZER," "THE GYPSY'S SERENADE" (concert waltz), etc., etc.

We wrote reams of play. I felt the itaportance keenly because 1 had been an actor of six months experience. I believe he really produced the farce. fortunately when the authors were safely in distant parts.
About four years later I med Dave on Broadway. My prophecy about his future was becoming very apparent. Dave
fast my wife suddenly struck upon the idea of trying Warfield's $\$ 80,000$ dodge to Let ourselves talked about. We would try his psycological scheme and see how it panned out.
The first person I met I repeated Dave's words but I trimmed down to $\$ 35,000$, thinking I could worry along on that for (Continucd on Page 102.)

## THE PRODUCER HAS GONE

The vaudeville producer is no more. He has gone, pushed out of the business in two years' time, as it was predicted he would be.

When one speaks of the decadence of vaudeville, the endless chain of familiar faces, recurring over and over in the best of the houses for the past two seasons, do not forget the departed producer, who could have changed the situation.
A few people who like to gamble on small investments with what they think is a staple commodity hang on; an artist here and there is rash enough to venture, and a manager who is given assurance if he can do a certain thing,
horde was willing to take the chances. They have left, one by one, for the managers increased the chances of failure until the hope for success was so slim it could not be taken at all.
And the managers pretend to prejudge. They have surrounded the producer with unlimited annoyances to "show his act." A week "here" at a starvation salary, onother week before everyone can be certain, and still another with always the hope to "get in." When that happens, the act has layed off several weeks, the company disbanded and what may bave been originally a valuable piece of property gone to seed. In the reorganization the


BAPTISTE and FRANCONI.
Iresenting a comedy acrobatic act. BAPTISTE is the originator of head walkling and galined con Alderable pubitelty by walking on his bead in the streets of Paris and Berit
BAPTIETD played all the large circulte of Europe and America. Just anished a successful tour of the ORPHEUM IRCUR.
time will be obtained, continues to turn out "new acts," but the live producer, the one who has an idea to build up a "production" with has totally passed oway.
Two causes have brought this about. The fear of a monopoly is one, and the discouragement by the managers of high priced acts the other. If the day ever arrives when the obituary notice of vaudeville is written, it may be headed, "Killed by the managers."
The duplication of acts; the encouragement of piracy, and even the managers themselves stealing ideas to cheapen prices have all aided in the extinction of the vaudeville investor on the stage. He has seen it; has been told, "if you put out a good act, they will steal it from you"; he knows where novelty acts have been "copied" and played on some of the best clrcuits-and finally the producer has left vaudeville for good.
Producing is a hazardous undertaking. with the percentage always againat success, but a couple of seasons ago a
wise managers claim that as this or that principal has been replaced, the act should work more cheaply than at the first figure set, and so on, including a long list of aggravations containing "hold ups," "grafters" and everything that vaudeville as a commercial enterprise should not have.
The near-sighted managers are slowly but surely killing the better part of it, leaving the smaller houses and managers to build it up.
When the vaudeville system shall have bren firmly placed in an orderly way, and "reports" settled upon for the best advantage of the players and the best information of the managers, then there will be a decided step forward made. No house manager be able to "make" or "break" an act or cost it several weeks to throw off the influence of the "bad report," no office boys with insufficient confidence to return a decisive answer one way or another to "look over" acts, nor a hundred other things. but just a system that is a system.

## "GIVE AND TAKE"

BY TOM Mcinaughton.
( $O$ \& the Moliaughtone.)
(Alfred speaks) -Well cull, wot we going to do next week? We're out forever after this, ain't we?
(Chris speaks)-Yus, mate, but somethink may turn up. I wrote to Stoll and Barassford, telling 'em we was open, so if elther of 'em come up we might get a wire.

Al-Gawd blimme, I only wish we cud git the charnce in one of them theatres. I'll bet our statue dance on the raft in mid-ocean and our song, "The Garden Gate at Sea," 'ud give 'em corns on their 'ans applaudin' us.
Chris-Well, I'll tell you wot's my idea. If nothink turns up next week wot's the matter with us going out and charnclng our luck in America? I'll bet there's nobody doin' a show like ours there. 'Ow much 'll it corst to go to New Yors?

Al-Why, about twenty quid and we've got thirty-two pound in the Penny Savings Bank. So let's give it a charnce. According to wot I 'ear about it the audiences is easy over there. Look at the pros wot's over there now as couldn't 'ardly touch 'em over 'ere. I wish some of them Hamerican managers 'ad a seen us when we was at Paisley. Wasn't we a 'it. We've got an act wots different to wot they've seen over there, goin' by wot
in a place wot's called the Long Acre Building, Broadway. 'Is name's Joe Wood. There carn't be no 'arm ln goln' ter see 'im. (They reach the Wood sanctum.) "Mornin' Mr. Wood. Our names is Glve and Take and we-re a couple of English knockabouts and dancers."
Joe Wood-Are you eccentrics?
Al-No, we're both Roman Catholics and our act is so funny we 'ave to larf at it ourselves.
(Mr. Take writes to a friend in London.) New York, July 2, 1909.
Dear George-Well, we opened in New York at a place called New Rochelle. We had to go on four tlmes in one day. We was first turn. The first time we went on there was about twenty people in the house. We went pretty good, only when we was supposed to be in the moonlight for our dance, they put on a yaller spotlight cus we was singing "Dancing in the Moonlight." The people larfed, so we did all right. The stage manager said we'd be great at Huber's. I suppose that's a big house in New York. After the last show at night the manager came round and sald our show was no good for his house. "Here you are" said he, "Here's five bucks and you can think yourselves lucky to get anything." Well, he gave us a green


CHARLES and fannie van.
The above team, who are at the FIFTII $\operatorname{AVENOE}$ THEATRE NEXT WEEE (Dec. 13 ). have ween meetling with big success, and a laughing bit from coast to coast, with their novel skit, "A CASE OF emergency.


I seen when I was in London. I saw Clarice Varnce, Rose Stahl and Walter Kelly. Them's Hamericans, but they're different to us. Now wot d' yer say. Shall we go. All right, we'll book our passage on a cheap boat and change our name and creep $\ln$ and surprise 'em.

## (Two Wecks Elapse.)

Chris-So this is New York! Looks like Glarsgow, don't it? Glad we got 'ere safe any'ow. Iet's go see one a' the agents. I got the name $o$ ' one of 'em 'ere
bit of paper and we went to a bloke named raul Tausig who's the agent for the ships and arsked him to change it, and when he did blimme, it was only a quid. No more America for us. We're coming home next Monday for nothing. All we has to do ls to feed a few bullocks-it's a cattle boat-so expect to see you soon. So long till we meet.

Your matey,
Alfred Take of Give and Take, A Kouple of Komical Komedians in Any Country except America.

## WHAT IS A "HIT"?

## Editor Vabiety

Would you kindly decide a difference in opinion in judging how an act goes.
" C " claims that if an act (a male quartet, for instance) don't "go" through the act, but take their bows on their finish, they are a "hit."
"M" claims, that if they "go" big all through, every member getting a round of applause and they finish with one bow they went leetter than the former.
M. E. Hayes.
(Bootblack Quartette.)
The letter printed above touches upon' a problem that has puzzled anyone who ever gave it any thought. What is a "hit"?
Very often a proper "finish" to an act would cause it to be a very big success right up to the finale. In these cases, referring to the turns which are a hit throughout but fall away at the close, it is frequently the case that the matter preceding has been too "strong" for a "good finish" sufficiently capable of upholding an adequate ending.
One often hears "A good finish, but a trifle weak at the opening." That is where the ending of an act has left a firm impression. The reverse sideris where the remark is passed, "Started off well, but died at the finish." Relatively that "started off well" may have been correspondingly equal to "A good finish," but
throughout to bring the absence of a proper finish to the attention as something necessary.
In the question asked by Mr. Hayes, if an act which doesn't receive undoubted appreciation until the end (when four bows are taken) is a hit, it could be answered that that act, having taken four bows at the finish, is a hit, figured by the customary standards of gauging successes in vaudeville. Still, if the quartet of bows were received through some peculiar, or meritorious oddity in the finale, what has the act to depend upon when that special thing securing them the applause shall have lost its usefulness. Either something to succeed it must be secured or the remainder of the act strengthened up. Where an act does not 'go" during its time, and especially a male quartet, there is a glaring fault somewhere, either in the voices, selections or comedy. With that, which must be ao knowledged, something unusual and away from early proceedings must have broughit the four bows.
In certain acts where the attention is held or centered closely, preventing an interruption by plaudits, the approval is expressed at the finish, though that finish may be weak. If the finale is a climax, so much the better.
With the claim of " M ." that a round of applause after each number, concluding with one bow at the finish, proved the act


TOMA HANLON.
Who prosents exdinive male types in vaudpille, and is the AMERICAN VESTA TILdEY. MISB HANLON in c’ulileting a long westerin trur, liaving hox otice records bebind in several houses througb the enthusiasm and appreclation her Impersonations net with.
the act with "a good finish" is ranked ligher than the other one.
It is the finish which counts the most, for that is the last impression left with the audience, managers and agents. If the turn falls away towards the closing, its reviewers may forget the good that came earlier.
This is not always true. The exception is where the act is strong enough
a larger hit than the "four-bow-finish," there may be a difference of opinion. The continuous applause indicates an act well liked, with a weak ending. It would come under the heading for a manager of a turn "that pleases and could fit in nicely," but would attract little notice to itself otherwise. To draw one bow at the ending isn't sufficient to call for an encorein the way "bows" are now taken in
vaudeville. Around New York lately acts seem to think the culmination of their efiorts to please is to make a speech, thanking the audience, etc. This has developed into a comedy bit, but the "speech thing" is looked for, some act
studied himself, knowing to a nicety how hest to use his natural advantages. Promoters are another class who make proftable use of it. All the men in the "Ohail-fellow-well-met" class, whether buadnees demands it or no, have that "personality"


ROBS LEWIS, MAMIE HBNNINGS and JOHN HENNINGS comprise the trio of HENNINGB, LDWIS and HBNNINGS, who have for elght jeare delgrbted theater-goers in all parts of the country
 ROSS LEWIS and JOHN HENNINGS are two of the best known eccentric dancera in the profesalon, while MAMIE HENNINGS' buck danclog is a revelaticn.
Thirir offring players are at home when it comes to providing fun, and the dancing, but this portion of their offering is only incidental to the laughable comedy.
HENNINGS, LEWIS and HENNINGS are about to produce a big new danclug dramatic aketeh, with special scenery and effects, written for them by cia produce big fign danclug
juckeying about during the "bows" to draw the audience on into insisting upon another. The "another" at the psychological moment (i. e., when no more bows seem likely) is the speech.

Gienuine applause can always be distinguished. An audience will make itself felt when further entertainment is wantcd. Many acts are now placing the best of their material in an encore, really dividing the turn into two parts.

Many things go to making a "hit" for the artist or act. Sometimes it is one item among many. A song can do it; a dance, character, or bit of comedy. Sometimes it is "personality" or "magnetism."

Mentioning "personality," which covers 'magnetism," it is really wonderful how important the personal or natural gifts a player possesses in his individuality, altogether outside his stage work, operates in his or her favor. It is almost as remarkable how few people of the stage have given these attributes possessed by them for a successful stage career, without considering ability, any great attention.
This "personality" makes itself evident in every walk of life. Perhaps the "confidence man" discovered it. first. He
which permeates and pervades the atmosphere when they are about. Even the man of whom it is said "He's a nice fellow; too bad he's a crook" has the "personality" which causes the opinion of "nice fellow."

Some stage people have it only behind the footlights. Sometimes the rays of "personality" comes from the facial expiession, or the face itself; but it can be contained in the movements, and in every uction.
'To an observer "personality" plays the greatest part in the "hits" in vaudeville. Filse how is it so many "hits" are made and sustained at big salary. "Single acts," men and women, are aided by this probnbly to a much greater extent than could be found in a sketch player. It makes itself evident always in anything musical, or with comedy.

But "What is a bit?" remaing an unfathonable query, and may always be in vaudeville. What is a bit with the audience is not always a hit with the management. If that were so, there are ncts appearing "No. 1," " 2 " " 3 " or in other positions besides the headliner and
(Continupd on l'age 112.)

# "MY R00M" 

BY J. C. NUGENT.

In one of my sketches, "The Rounder," after much that is meant for comedy and is frequently so received, the "switch" is necessary. As I do not dance or carry a "breakaway" scenic effect, I must, for contrast, spill a moment of pathos, which makes me say, in answer to her scornful "call":
"Little woman, pity the man who drinks -and laughs-because his heart is hungry for his kind, and he has no kindred. He luughs sometimes to keep from crying, and he drinks--weak fool-because he is alone. Afraid of the four walls of his room; mocked by the dream of a home; in love with shadow women; until some real woman crosses his path and makes him remember his manhood."
Many a "souse" has begged me for those lines, as for seven years I have
of mine, with sometimes many windows, hooking out on the tropical beauty of the Pacific Coast or Florida; sometimes on eastern roofs and chimneys; sometimes on New England snows; sometimes out on a bright, mad, clanging street. Sometimes its own window is flush against a brick wall.
Sometimes it is cheerful with white curtains and soft carpets; again there are bleak walls and a scant rug, and a gas jet instead of the brilliant bułbs which chase gloom from the nooks-a gas jet, with its grim suggestion of suicide.

And it is empty. No one waits me there except the vague but living presence of my thought world. It seems as if I had been waiting for myself to get back. It seems as if I were glad to get back and meet myself.


BEN HARRIS.
Nơrictr.-ben marilis nearly had opposition, but everylocily is satisted. The only arst-clans auderille theatre in Atiantlic city, booking nothing bat the best of acts. No beediliner too blg for this vauderile open all jear round.
yodna's pier theatren, atiantic city, n. J.
almost constantly delivered them to the unsuspecting from ocean to ocean. Sadeyed traveling men and club men and plain loafers, each stating, with a couple of fine "booze tears," that they liked the "stunt" because they knew how it was. The "four walls" of the lonesome room had often chased them to the bar. That and nothing else.
The married man who lives at hoine laughs at the comedy, alleged or otherwise, but he doesn't care for the "four walls" speech. He doesn't understand the lonesome fellow's kick. It's the company at home that chases him to the bar. "Booze" has an argument for any case that may come up.
But the "lonesome room" idea, like the "tired-business-man-who-only-wants-lightnonsense" has little foundation in fact. For when I leave the stage each night I hurry to my room as to a friend. My roon is an enchanted palace.
It is a changeful thing, this sanctum

There is personal recognition in the pipes, and pencils, and sheets of white paper, the slippers and old books in the grip, and new magazines on the dresser. And sweet security in the bolt which shuts out the commercial bore of the hotel office. It is haven from the gaping gawks or self-absorbed laymen who see only the clown, and can never know the man who walks always alone amongst crowds.
It is the land of dreams, where my own people come to me-my room. The bright children of my imagination; the people of the world of books, and, as the smoke curls, God's great gift of memory brings back the golden hours, scattered here and then, when congenial companions broke the drear way of the trouper's life, and the friends we have known came trooping in.
They leave their faults behind. Just their bright optimisin comes to me-and (Continued on Page 102.)

A luring letter from Alfred Butt, nan- Keatons going three thougand miles over ager of the Palace Theatre, London, start- the seas to play one performance.

It happened through Mr. Butt's letter asking if I would accept one week for


LA ESTELITA.

## SIANISII PANTOMIMIST AND DANCER.

LA ESTELITA is comparalluely n newcomir In Anmerican vaudeville, but has been favorably compared with any Spanish dancer seen over here. "ypeclally those of the group who comblue pantomime In "THE DANCER AND THE TOHEADOR." which I.A ESTEIITTA presents, sbe is ally assisted by SENOR GARCIA.


ALBERT WESTON.
"THE DRONK."
("Night In an Englisb Music Hall." "THE TOUGH."
("Night in the Slums of London.") Read what the papers sald In Toronto, Canala "ALBERT WBSTON IE THE ONE man toiny in show business that can pleane ANY AUDIENCE week at The Majestlc Music Hall dolng hundreds of bard falis, which in certalnly $n$ ? of the bext and at the same time the funilicat acte on the stage."

Merry Xmas to All.
forty pounds ( $\$ 200$; below my figure over here). It also said if $I$ would make the jump (from near Chicago to London) I could stay there "indefinitely," provided there was any merit in our act.
I had $\$ 1,400$ in cash at the time I re crived that letter. So the journey commenced. Arriving in New York, ny friends wished me "God speed," and also wished me success. If they had known Butt they would have wished hin some. thing too.

I rushed down to Paul Tansig, the steamship agront on 14th Street, and purchased fonr full tickets when I neoded but three. The ages of my children were two, fonr and fifteen. All this happened l.sist spring.

It was while purchasing the tickets 1 heard a fellow standing next to me talk. ing out loud. "Siny, can I exchange some pulp money here for real Yankee coin?" said he. Turning around I recognized Hal ciodirey. "What are you doing here?" said Hal. "(Going to London," said I. "Ohl Mercy on you, Joe," said he; "I've just got away," and Hal walked out with a look of pity on his face.

I said to Tausig: "Can I get my money back ?" Tausig said: "Not very well now; you see the deal has been made." That (Continued on Pago 108.)

## ENGLISH MUSIC HALLS THROUGH AMERICAN EYES

BY WILLIAM GOULD.

It is a very poor business proposition for an Ainerican act to go across the pond on speculation. The English halls are booked a year or more alicad. Only one hit in twenty over there can secure immediate time at the salary asked.
If you have the money to look upon

In the first place you have the day to yourself-barring Saturday, for which you receive extra salary. The treatment of an artist from the various managers and attaches is very courteous. An artist is treated there as a grand opera singen is received in America.

the venture as a vacation, and want to book a year ahead without seeking immediate time, then, and only then-are you on the right road to your ambition.
The work is easy, outside of the "Syirdicate Halls," (Payne tour). The salary is not as high in England na it is in America, and living is just as expensive (if you stop at good places), but the life you can lead there is better, as I will endeavor to show.


THE ALVIN BROS.
AMEHICA'S REPRESENTATIVE COMEDY RING GYMNASTB.


The audiences, in the stalls, are very responsive, in general but the gallery "low-brows" in some of the provincial towns are simply awful, "booing" anything they do not like or do not under-tanl-bint if you please them, you are remembered for ever
Fwery act has its own individual specialty. It may last until the artist dies, for it is fully protected by law. A song is one man's exclusive property. No one clse dares to sing it without the owner's permission.
The railroal jumps are very short. The railroads all offer reduced rates to members of the profession that belong to the Music llall Artists' Railway Benevolent Insoctiation. (It costs $\$ 2.50$ to join.) As a member of this association you may travel first class for second class fare, and sceond class for third class fare.
The artist's afternoon is his own. A great many spend it in some form of recreation, motoring, racing, flshing, hunting, biking and golfing. The better class, or the luckier class, whichever you (Continued on Page 120.)

## FAULT FINDERS; THE FAILURES BY WALTER C. KELLY.

In presenting my views of vaudeville, as I have found it in the British Isles, I hasten to assure my general readers that I am actuated solely by the desire to en-


FOUR DANCING BELLES.
tie four dancing belies a "giri act":
 SULILIVAN.CONSIDNDB circult, where it is culest, sweetust, singlest auld danclent crowd of "leellen" ever on the coast.
The act is under the dircetton of marilou WHIGHT, and Includes Niss whigilt, anNa Speeclai scenery adds
lug. The beads of the trictiveness to the offer. Urple velret curtafn for the fourth number, with he name of the act on it in oold letters. After Uuhen may bother aid
lighten many trother and sister artists, whyin order to add an international flavor to their reputation may contemplate at one time or another an invasion of this mystic land beyond the seal. The uncer. tainty of public approval in the vaudeville field precludes the possibility of arriving at any set rule, by which you can determine success or failure in this, the most ticklish field of human effort.
Four years ago the thought of appearing ir the London or English Provincial halls


JIMMY ROWLAND.
I'laying Irlah Chararter with Mobie's "KNick "There EROCKER BURIFSQCERS.
"There is not a face wrinkled wilh pain
was as far from my hopes as that of a visit to Mars. Only the most casual circumstance, a visit of Mr. Alfred Butt, Managing Director of the Palace Theater, London, who happened in his quest for American noveltics to hear of my performance at Hammersteins, decided it. A month later, with a Palace contract in my pocket and a soul-racking fear in my heart, started after that touchstone of the vaudevillian's happiness, "an international reputation."
The results of my invasion are sufficiently known to make further personal reference unnecessary. As to my impression of England, I must truthfully say that those of the first fortnight would not look well in print, or sound well in the presence of women. Despite that my success was immediate and receiving every courtesy from the management and staff, I could not help, but long for "Old Broadway." Gradually those much-touted and yet mythical burriers of international difference melted under the glow of new acquaintances formod, and with subsequent likernl applications of Scotch high balls, disappeared completely. While it is true that in the rapidly increasing mutual invasion of vaudeville artists between America and Great Britain, there has unfortumately been failures on both sides,

(Bowser-Hhikle Compsug, In "superstition.") (Bowser-Hinkle Compsig, in "Superstitlon.")
EDIMII. HINKINE, who phay the part of
 playlct, $\cdot$ SUPERSTI'RION." is a western girl.
II Mlsis lllinkle thas had a varicid theatrical carcer. ommenelick in Ni.w York whith Nirs. Finke'n com pany, playling later with Amella Bhingham, Rolert Edenoun and In several Clyde Fitelt plays. Mlss Illinkle is perfectly ndapted to the part of
Fletean." Iner sulfert, figure and beautiful kowna are in thurough berpling with the orlental. uess of the character.
"ith that leroming modesty characteris: tic of our profession, the unlucky artist reks at oner to bring about international ..ompilaations by publicly denouncing the bace or liation who fail to respond to his cflorts, is :all aggregation of "boneheads" ind barren of any knowledge of real art. However, in the face of all this mutual denumciation indulged in by artists who have failed in their quest for international honors, candor compels and experience justifies the statement that English audiences are second to none in loyalty or appreciation.
(Continucd on Page !!!

## STILL SLIGHTING THE MAIN BURLESQUE FEATURE: WOMEN!

The drawing card of burlesque is Women. The good looking, well formed, personable femme. The only exception to the rule of all the shows on either Wheel is Billy Watson and his "Beef Trust." Mr. Watson has made the execption to himself by years of patient and persistent advertising, backed up by his own brand of comedy, laughable, bright and handled with delicacy or

Not that women only are requisite to a drawing show. Not by any means. There must be comedians, and there must be music. Given these as two fifths of the total and if the female department shows up well, the other three-fifths are at hand. With a percentage of three-fifths to work upon, the "show" is almost assured.

Were there no women in burlesque (Continucd on Page 117.)


Bcene from "A 50 TO 1 sHOT."

## FRANK FINNEY.

(amalated by minnit berke, harry relkiri and grorge brennan.)
Has been presentlis this clever aketch wita WALDRON's "TROCADFROS" on the COLUMBI AMOSRMPNT COMPANY'S CIRCUIT for the past two seasons with great success and praise from
premand and pobicy.
 and "THE FOREET OF THE DEVIL TREBS.". This will be the most elaborate and maminoth produc
tion ever attempted in burlesque. It will be produced next eeason.
his own forward rough-shod robustness, according to the audience.
Mr. Watson said at the Empire, Brook $\operatorname{ly} n$, where he opened the season: "I can give them the sort of a show they want I know every house and audience on the Wheel. If necessary I will change the performance between the afternoon and night, really giving two different show the same day."

Nobody will doubt this, for Billy Wat son can do on the burlesque stage what no one else would dare to attempt, and Watson will "put it over." IIe is the biggest drawing card in burlesque. His name alone in opposition takes the heart out of the other side.

This is not a laudatory resume of Wat son, however. He is merely the incidental exception to the general rule in burlesque. It was the same last season, the season vefore that, and before that; it will be the same next scason, and onward; al ways women. Were all the burlesque shows to engage the former heavy weights which pervaded the choruses in bygone times, Watson's "Beef Trust" would be no novelty. The Amazon has departed, let us hope, forever. The big woman is no longer relished.
In her place has come the "show girl" and the "pony." The principals remain; some have remained too long. It is the same plaint as of a year ago, the bur lesque manager overlooks his most important essential.
Throw away your productions. Avast with a book. But don't slight the female end of the show.


## MOLLIE WILLIAMS

NOLLIE WILLIAMS is the feature of "The Behman Show. playing the Eantern Burlesque Wheel. This is her second season with that organization. l'revlously she was with Clark's "Runaway Giris." Upon joIning the Singer show Miss Wininams was called upon to undertake an She begen by selecting Anna Ifld essonations. and spent several weeks in minute study of the comedienne's methods. The show opened in Boston, and ber premlere was so successful that Singer signed ber to star with his organisation for three jears.

The conditions of vaudeville in the middle and far west, as observed by me and compared with the prevailing conditions four years ago, on the so-called "small time" have greatly improved.
The "small" vaudeville manager in the west has made rapid strides-in fact, more so that his eastern brother. Today, while we can point to eastern houses playing pictures that four years ago played vaudeville, the small western manager has developed from his "store show" and "5 or (; per day." to regular theatres with " 3 -adiay" the limit with orchestras of five to right men, while formerly only a piano player supplied the music.
Fomir ycars ago, after my returin east, I adbuat ed in Vabiety's Anniversary Number that auts finding difliculty in securing cast(rin time would le greatly benefited, socially and financially, by playing some of this time in the west; suggesting that also those in the west who hal played the coast to a finish, try the east, creating an axchange of new material and faces the managers continually say they want. I reiterate that statement now, under nore favorable conditions. I personally know at least fifty acts that have played this socalled "small time" in the middle and far west for the past few years who have today either a nice little home or a balance in the bank. These are acts that had
of failure in the east, prefer to stick around. While it is true there have been a few eastern acts to fail in the west, (mostly "name" acts) and successess and failures from the west, the object has been accomplished by the successful ones.

I believe this interchange of acts has done more to improve vaudeville both from a financial and artistic standpoint in the smaller houses west than anything else. Without the assistance and encouragement of the smaller managers this could not have been accomplished. The real managers and promoters of this small western time have gradually improved every de partment, real theatres, orchestras, drese ing rooms and sanitary conditions. With the increased seating capacity the :umomit of shows have been reduced, and salary list increascd. Here is an illustration: This scason to my personal knowledge one att i; drawing \$i00 weekly and another $\$ 450$ on this so-called "small time" in the midd dle west. Only a few years ago the total weekly salary list in the same houses wat from $\$ 250$ to $\$ 400$.
The building and securing regular thea tres to replace the former small ones have made this possible and at the same time increase the carnings.
An act can also secure a round trip ticket, good for nine months, from Chicago to Los Angeles and return for $\$ 123$ and with "side jumps" about $\$ 160$. This arrangement is also made by the circuit

musical la mornes.
played the east to death, but never played west unless perhaps the Orpheum Circuit. Some would still be hanging around the agencies waiting for an "emergency call."

There is still another good to be noticed. While writing this I have in front of me a Variety announcing the success of a team of good old timers in New York. This same team had been playing the middle and far west smaller time for at least two years. While on the small time they purchased and "broke in" a new act, and the indications are now good for a long run in the east again, and the "Two-a-Day."
What I have said also applies to the so called "Coast Defenders" or western acts, who have played the welcome out in their sections of the country, and for fear
management. When required fares are al vanced and arrangements made to pay same weekly.
There is another rapidly increasing vaudeville section that has made big im. provements. It is the south or southwest. Some of this time I am informed by artists who have played it, still has plenty of room to improve, but there are many small houses south conducted in a business way.
I have in mind a circuit that can offer medium salary acts from twelve to twenty weeks at two shows a day.

In conclusion.I will say, you must de liver the goods; names don't count. A "scream in New York" might not be a smile in Seattle or the soutl.

## OH! YOU CRITIC <br> BY FRANCES CLARF

To begin with, you are indispensable. You are to the "artist" what the schoolmaster's rod is to the small boy. It is the continual fear of seeing unpleasant things in print that keeps many an "Artist" keyed up rather than the natural desire to succeed. The proof of this shows
give burleaque the benefit of their experience and good judgment the result would be better performances the whole year round.

How often that old expression is heard from an artist, who has just received a little "panning": "Oh, that's just one

clearly and often. When it is whispered around that "Mr. So and So is in the box" the "life and ginger" springing from unexpected sources are beyond description. The bright glances shot in his direction; the desire to please and stand out, extends to every member of the company.
It seems strange to me that a "Critic" should be accepted as a natural enemy, when in reality he has proven himself a friend. Many an artist has been prominently brought to a manager's notice by the force of an intelligent criticism. One may work on a vehicle, season after season, that is no more suitable than a trained dress is to a soubret. His friends will hesitate about telling him why, but Mr. Critic will, in an impartial way, point out to him that his best efforts lie in anot her direction.
The reinark of soine managers: "We don't care about criticism, the box office tells us if the show is good or bad," can be taken lightly. In a great many cases kindly advice, when given in print, is carried out in every detail, for Mr. Critic has made his presence felt.
It seems too bad that so little attention is paid to the "burlesque theatres" by the local critics. Artists in this branch can only look for recognition from the reg. ular theatrical newspapers. After the opening performance one is naturally anxious to read how his or her efforts have been received. Imagine their disappointment to find the old stereotyped notice written by the house management. If the critics only could be prevailed upon to
man's opinion"! He who says that rarely realizes that a "good panning" travels faster than a "good notice.' The lattor seemingly no one sces; the "panning" escapes nobody. In advertisement deseriptive of an act is one man's opinion, too.


## LILLA BRENNAN.

"Miss Princlpal noubret FIth Merry Cliristmas and Happy New Year to all.
but managers don't take the advertise ment quite as seriously as they do a "Critic's criticism."
Of course there are exceptions to every (Continurd on Page 114.)

## THE TROUBLE IṆ BURLESQUE.

In the next columns, Miss Frances Clare, of "The Bon Tons," remarks without bitterness upon a topic that is undoubtedly annoying many people in burlesque.
Miss Clare says burlesque is not taken seriously; is not properly and fully criticized; is given no attention by the best kngwn critics, and that those critics on the treapapers who do review the shows speqk lightly of the artists in comparison 'ts those in musical comedy or vaudeville.
In a New York paper at the present time is a voting contest for the most poppilar uetress in "the 'legitimate', musical cupedy or vaudeville." That is how the Reading matter detailing the contest is - 'phrased, without mention of "morlesque." f conewhere in thin issme there is (or
 andidet tirlespue advancing. In that story拣: neintioned the different character of show ind houses now on the burlespue wheelf. This reply to Miss Clare's article - ! muight the been incorporated into that.

Hs Here are two different grades of - "ingo in burlesque, so are there two dififorent kind of artist; the ambitious and the indifferent. It could be said that 'there is also the careless artist, and tine "artist" who is not, never was, and never can be.
The ambitious artist is the one who feels the slight. The others do not care. Their indifference and carelessness alone are sufficient answer why.

The bad shows hurt the gool shows in the estimation of the public, and with the press. Three years ago Acton Davies, of the New York Evening Sun, reviewed a burlesque show for Variety. Has Mr. Davies ever reviewed one since, for his own paper or any other? He has not. The show Mr. Puvies "caught" was Dave Marion's "Dreamlands," at one of the New York hớases. He gave the show, and Mr. Marion éspecially, an excellent notice.

That is the opinion of a dramatic critic. At another time he might have seen four
back again


IRENE LEE AND BROTHERS.
Hure aftrr a two sears' succesaful tour of
Europe. Moetling whth the sane success on the 11. S. MUCKENFUSS (INTEI STATE) CIRCUIT
Bixiked III Americn until March. 1910. RETURN. Bixiked In Amorira untll March, 1910 RETURN.
ING TO EUROI'E IN JUNE, for two years Gures that's guling Jme. Goonl luck to all our
frlendy! frlends!
shows in a row, anyout of which could have been reviewed by him and given favorable mention. Hat he didn't.


DAN SHERMAN'S CUBS.




But Mr. Iavies told us he s:aw four lurlespue shows before seeing "The Dreamlands," and that Mr. Marion's show was the only onte he conld find anything in to write abont.

Perhaps today there are twenty bur lesque performances which would be en joyed by any critic. How is he going to see those twenty? He may ree two, three (Continucd on l'age lie..)

## WHEN TO ADVERTISE

This is an adertising age. Everything is adpertised. Advertisers are believers in publicity. They pay intelligently for fimbicity fur their wares. The largest advertisers employ a corps for that department.
Willian Morris once said to George Eians: "No one in the show business wer becomes too well known to advertise."

That remark holds good in commercial lines. The best known commoditics, luxurics or staples are the advertised ones.

The telephone made itself a familiar word without paid for publicity. But there is no more consistent nor steadier advertiser than the New York Telcphone Company. It advertises of necessity. The best proof that advertising pays the large New lork concern with its thousands upon thonsands of subscribers is that the adwertising is continuous and readable.
There should be a series of articles for theatrical advertising. The professionals need to be educated. Very few know when and when not to advertise
The old style of advertising for the variety artist was to take so much space, never designated by space, but by amount, and then crowd into it every available word the space would hold.
That is now called "burning up money." Nobody has the time nor inclination to read the history of your life. printed in a dramatic paper at a cost of $\$ 5$ or $\$ 10$.

Not alone no one wants to read the
mass of words, solidly set together, but there will be no returns from that advertisement because no one will go


## JOHNSON and MARVELLE.

"SPADER" JOHNSON and DAN MARVELLER are in rauderille with an onferling which ranks
among the very beat comedy
 ling the, "EBANSTORM AUTOMOBII,
Many searr In clowndom bare not only given
"SIADER" Joils Son a repuation in that line.
 aille. as the act is in great demand every where
where people laugh. it is now playlng the or.
 rarry tien to March
KERRY
MEAGMEI
get.


LILY CHARLENE,
(of Cilamiene and charlene.)
CHARLIENE AIII CHARLANE Dow naklug thelr second tour of the world. are in New Orleans this


 gated in the furmation and lik success is wonderful. They number their frlends among the artista of all countrley and extedu Coristnias greetings to all.


ClaUde and fannie usher.
SAN FRANCISCO CHRONICLE.
FANNIE LSHER MAKES RECORD HIT IN Cleter charaigter comedy. By COLGATE BAKER.
In the arst place I was moved to toars, null was glad of it. Then 1 saw John Morrisci'y, Impusslise
vaturan nianager of vaudeville, wiftlmg next to me.
 over the destinles of the Princess Theater. Trilinid
uns, crsing softly to himself, as thoukh he had us, crying softy to himasilf, as thoukh he had thing equilily direful had happened, and white wee were all in thla lachrymose state, wilth hulf the Sunday afternoon French-dinner audience of thr
Orpbeum in the same condition, we were so sudOrpheum in the same condition, we were sion suid. cried and laughed at the same time. It was wonderful. for a iftle girl's acting did It. The
niracie-worker was Fannle Usher, who, ilke her milracle-worker was Fannle Usher, who, ilke her
distlingulshed fellow-actor. David Warfeld, dowes not tnow how she does it. Fortunately for Miss Usher she has a spiendid little sketch for her vailderine medium.
It is the irreala is the amusing character-playlet. which cnerlis it to acting of this iltile giri expression, her volce, ber Intonations, but most lmportant of all ber perfect reading of every ilne to bring ital full laugh value out, has held us all In a thrali. This is art, marvelous in a chlld of her yeara. It is the kind that makes you gasiy
in astonlshment and atart forward in your orches. in abtonikh
tra chair.
tracteagir. and it 1 s a gem.
through it. That is in the present day. In the past when but one theatrical publication covered the field, a certain class of readers read everything.
Now another class of readers peruse that same publication, which still carries voluminously worded "ads." It is the people who are looking for "free distribu. tion," some thing that may be had for nothing, a class which answers all magarine advertisements oflering free samples.
In the present time for the professional in variety circles it is not to advertis. -a much as when to advertise? Offers of "For Sale," "Wanted" or other needs such as "At Liberty," ete., are always semson able.
It is the individual act or prrson in vaudeville, burlesque, musical comedy on the legitimate who should recognize the psychological moment where an "ind" would do the greatest good.
There are any number of legitimates who are great favorites in certain local. ities. They are drawing cards in these towns. These legitimates hope for a short season in vaudeville. They apply to an agent explaining what this or that town thinks of them. The agent pays no attention to it; the manager never hears of it, and the legitimate, disgusted at the figure offered him, turns away.
The legitimate never thought of advertising notices received while playing in
any of his favored cities; he did nothing to bring himself to the general attention of all nanagers or to the attention of the vaudeville manager, in particular, while he was in the legitimate. He ( ('ontinucd on Page 104.)


RADIE FURMAN.
"TIATT JOILY DUTCH GIRL." Now TOURING ENGIAND. Engaged for Theatre Royal, Edinburgh, for sea

## DISCOVERED HAZARDOUS FEAT THROUGH EXPERIMENTING

In these days when every quack in exploiting a system of attaining bodily perfection by the simple process of flirting with a home exerciser an hour or so, walking ten miles and riding a horse the rest of the day, meanwhile abstaining from all food except predigested excelsior and prepared alfalfa, Blanche Sloan's system of training makes an interesting exception.

Anyone who has seen the shapely woman in her graceful aerial trapeze exhibition will never question the efficacy of her system for it has kept her trim and active. Here is the training schedule in Miss Sloan's own terms.
"I eat anything I like any old time


INA CLAIRE
INA CIAIRE. whoee imitation of HARRY IAUDER Is consldered the best of that popular comedinn, is a alnging comedlenne of rare grace and ability.
tablished beventeen ypars of age, Miss Clalre has esengagements at the Amerlcan Mualc Her recent mont successful. She ls malng blg proved nomt succesaful. She is making a big bit every.
wher.: In adition to her imitations, ina is turning her attention to "stralght'" work wlth a diprice of suceess, greatly gratifylng to her
frlemils and admirers. With a dainty elf-1ike per prlenuls and admlrers. With a dainty elf-11ke per
 wirk thls seasca has attracted the attentlon if several musleal comedy mianagers.
and go through two performances daily I find that quite sufficient training with. out private practice."

Simple, isn't it ?
"I always liked aerial acts," said Misu Sloan recently, "even when 1 was a youngster. When a child I saw ewory circus that came to our home town oi Kokomo, Ind., together with my three brothers, Tod, Fremont and Cassins. 11 might whisper at this point that ny own name is Marie.)
"Of course, like all kids we had a little eircus of our own rigged up in the barn. My pet apparatus was a broom handle and pair of ropes converted into a trapeze. I could never get the boys inturested in this. Their interest centered in lorseback riding. I rememiber that Toul was a wonder at any old sort of riding. and could never get an animal around the place that was half fast or mettlesome enough for him.
"After every circus that came to town we would go to the barn and try out all
the feats we had seen. It's a wonder to me that one of us did not get a broken neek, but we didn't, although, you may be sure we got bumps and falls prough.
"When my parents had beell gone tor some time, I was offered an opportunity to join the Orrin-Barber Circus, a 25 -cent show, playing in Ohio. I made my debut in Canton, being at the time fifteen ycurs old. The circus life was not as bright and glorious as I had pictured it back honie, but I stuck, determined to see if it offered opportunity for advancement. I was the most ambitious kid you ever saw.
"I rode horseback in the grand entree. did my flying ring act in the big show and remained to do a song and dance suecialty in the concert. I was alwaylooking for new tricks to do, and linally. devised a comple of loops nate of twine to give one a firm foot hold and in prac. tice attempted the drop out war the andience with a long swing. At the first experiment 1 could fairly fiol the promal coming up to hit me. but further trials gave me contidenere and a short time atter I tried it before the audience. The feat was an immonse suceess athl 1 have bewn doing it ever since. I think I was the first to do it in vandeville.
"I followed the hig tope for seven yarand then went into vandevilla. Viandevill treated me most kindly.
"It is possible that I shall give up my present aerial art some day soon. I am now booked up until June, 1910. My hobly is raising pedigreed Persian cats, and when my vaudeville engagements are over I shall spend next summer at home in Oak Lodge, Jamaica, L. I., among my prits. In my collection of taibbies I have a famous one, 'Sir Cassius,' imported from England, and one of the best known anong fanciers.
"Whan I have the kisure I propose to train a trome of these pits nuld show them to vaudeville."


COCCLA ANI AMATO.

 shiw.


SAM BERNARD

The Grand Duke Concert Hall, in old "Five Points," was the avenue through which Sam Bernard approached his stage carrecr. He was then a boy of 12, attending the old Elin Street School. The (ianm boke was in a eellar under a salom, and in all the eity there was no placer st thysh.
Thu performance was given by a regularly retaincd company, working on the commomwalth plan, and deriving the greatest renchue from money thrown upon the stane lig sightects whe were attractei ber the charather of the meighthorhood.
known in latter days as minstrel stars and owners, were also members of the regular company where Bernard started his stage career.
The character of the neighborhood and the nature of the performance kept women away from the Grand Duke; the shummers were all men. There was plenty of becr drinking and tobacco smoke to make the atmosphere the equal of the "free and casy" type which largely prevailed in the "raudeville" of that day.
llis experience at the Grand luke enabled bermard to aspire to greater things.

 return!ng to A lurraca by way of callfurnin

To stiat the throwing of money upon the stage there were a few "stecrers" who womld pitch up pemies, thos indicating to strangers what was expecterl of them.

Fwonings lernard and the other yome. thers of the neighthorhood who had stage :-pirations, were wont to add their talcins th those of the regularly empleye.el comp:ay;, prateful for the opportunity to -hine unon the stage without thongh of wompernse. bermard then sang dern:an somes. With him at various times a perored "variety performers." whe later "om at namin for themselow upon th. stan.
GRriall bros. (row Tommy obram ne:de their first public appoazame at the (:mall buke. One of the edrlmities wh Chink commers. then a contortion:known :1 "Yoming Amerian:" "The fomr -hamberk" were ameng the star attra tome Dand Comroy (Comroy and Mrrar lamel) and John baly (boly and leverom towether with Mat baly and Micher
 Thu. Slamionk."
 Howard, whe was acecidentall! then whit di-plating a revolver omb Fometh of Jh 에 Hhe Buware Howaril and Thompen "rore the first domble "J.w an an lla 1m-inesw.
Howard also at one time worked in the 10:all oi lloward and coyme. hown then
 anc:arin: at the (Grand buke in the tram "1 Shan and Coyne. The (iurman Bros.,

He soon became a popular entertainer on special oreasions at Dramatic Hall and Turner llall, receiving $\$ 2.50$ a performance as his first regular salary. His shecess induced his brother Dick to enter the field. They formed a partnership as (f'ontinurld on l'age 119.)


JUGGLING: LABELDEAS


 with an real muvily inn anto drawlug a I Pulhman ohsurvathon car, whith, liy a suolden


 known ar
audlence.

# DRESSING FOR THE STAGE 

## BY DAVE FERGUSON.

(Of 'Mise Hew Tork, Jr.")

Clothes may not make the man in real life, but in the mimic life back of the footlights they go a long way toward that end. The attire of an actor is lis letter of introduction to his audience, infinitely more important than his first speecl. Whoever said that first impressions are deceptive certainly never had an ator in mind. First impressions are allimport:ant to him, else why should prodowers work up elaborate entrances for lhwir mars? And what contributes more (1) that cessential first impression than propre grooming?

The knack of dressing correctly has a must important bearing on the success or failure of the artist, but few, scemingly, give it much attention. As I said, first impressions are everything and the man of the stage is seen before he is heard. His voice may be lad, his work may be


ADAMS AND GUHL.
Playing the parts formerly interpreted by (iUS
and MAX ROGERS in the munical comedy, and MAX ROGERS In the munical comedy, "in PANAMA." and starring in the production.
The enterprise has registered a substantial suc.
cess. cess.
crude, but if he looks the part his audience will go half way toward treating his other shortcomings with leniency.
The "straight" man, above all, should give his wearing apparel the most careful consideration. It is his stock in trade, and the "straight" with an ill-fltting evening suit, dark business suit with a red tie, a loud shirt, flashy jewelry, a sporty hat or any like incongruity is condemned before he opens his mouth.

I would suggest to the man who wishes to be considered a "good dresser" on the stage to select his wardrobe with the same eye to details as dóes the man of society. Be absolutely correct on all points. If you do not understand this yourself, any first-class tailor will help you out, or a look that treats of such matters will set
you right. The small things are important; the shape of the collar, the hang of the tie, and even the position of the scarf pin counts for much.
I never knew a man to dress well on the stage and badly on the street, although the reverse is often true. It pays to dress correctly "on and off," and the man who does not frequently throws away good opportunities. Many mistakingly think that anything "will go" behind the footlights. A large percentage of every audience is made up of persons who know a well-dressed man when they see one, and they are quick to appreciate a pleas. ing personal appearance.
Some men might be thorouglily conversant with everything pertaining to correct dress, and still, from plysical imperfretions, le unable to look the part on the stuge. What I mean is that a man may he too short, too tall, too stout or too thin to look right. That is something there is no help for, although a good tailor can do much to correct such im. perfections.
An Adonis in form, dressed with all the care of a Beau Brummel, may not make good from a sartorial standpoint if he does not know how to wear his clothes. The highest priced and best tailored suit obtainable may look cheap on one man while a $\$ 15$ ready-made suit may appear on another as though it were built by a fashionable Fifth Avenue expert. I am more familiar with conditions in burlesque than in other line of theatricals, but the same rules apply to players here as to the most famous Broadway star.
The comedian as well as the "straight" should be careful of his personal appearance. The artist who impersonates an Irishman, a Hebrew, a German or even a tramp can make mistakes in this respect. I have in mind a Hebrew comedian who has played opposite me for several seasons. His make-up and clothing are such that he could walk from the stage into a Hebrew meeting in the most brilliantly lighted hall and no one could tell he was not really what he seemed to be, a prosperous Hebrew, not a badly drawn cartoon.
A good actor should study his part carefully and the character he is to impersonate before he attempts to play it. The lines are a secondary consideration. A parrot can learn lines, but it needs brains to study character. He should know how to use English, at least as far as his part is concerned. The way verbs are murdered and other parts of speech assaulted by some actors would make one think the rules of grammar did not apply at all to the burlesque stage. Still, I think even this is second in importance to dress.
In brief, my opinion is that the correct dressing is a knack that some cannot acquire, but a careful study of the question what to wear and how to wear it will help every man of the stage greatly in his pursuit of success.

A benefit will be given for the Working Girls' Home at the New Amsterdam Opera House next week. Jenie Jacobe has consented to secure the acts for the charitable affair.

## CAN BURLESQUE 60 HIGHER?

Oen burlesque go higher! By "higher" is meant a company costing more per week than is the custom now.
The burlesque manager replies to the contrary, adding that the average receipts at the Wheel houses will not per-

Columbia or the Hyde \& Behman houses, and other big burlesque theatres, cannot afford to gamble on Holyoke, Providence, Des Moines, Schenectady, Wheeling, Columbus and a few of that class of burg.
Though all the Eastern Wheel attrac-
 burlengne. 8o well known la her name throughout the country that it is used as the utie of an
Rastern Wheel organization, one of the biggeat drawing caris of the Whel.
nit of an advancement in expenditure. He is the manager that informs you that "So and so knows to within $\$ 100$ just how much he will make during the season with his show." Burlesque is running away ahead of some of its managers. These very men don't realize it.
Within the two Burlesque Wheels (Eastern and Western) another has arisen, "The Unprofitable Whecl." Each of the main rims contributes a portion to it.
With the influx of new and modern houses, particularly on the Eastern Wheel within the past two years, there have been created places of amusement capable of playing to a gross business that will admit of a first-class show being equipped to secure the profitable patronage. On the other hand, on each Wheel, there are a certain number of cities, "weeks" or houses (one means the other) that can give a show no return. The larger the show the greater its loss in these theatres.
Burlesque companies are organized with this condition in mind. "Opposition" in the field has caused the different Wheels to retain houses it otherwise would have dropped.
No one can see the new Columbia at Broadway and 47th street, in the pulsating heart of America's metropolis, and not realize that that theatre to be on a "Wheel" where some of the "weeks" play to $\$ 2,000$ gross or under is an incongruity that will of necessity correct itself. It is self-evident that a show built for the
tions do not play the Columbia, that house may be the hub of sometling, perhaps another Wheel. There is room for yet another burlesque chain, and it seems that eventually it must arrive.


The new Burlesque Wheel will include first-class houses of a popular price circuit where only musical productions will be seen. These "musical productions" (Oontinued on Page 107.)

## BLANCHE RING ON VAUDEVILLE

Blanche Ring, who, according to re ports that drift in from Philadelphia, Chicago and other big cities, has scored a big and honest, artistic and financial suc-


BLANCHE RING.
cess in her starring tour in Hobart \& Hein's "The Yanke Girl" under Lew Ficlds' direction, comes out with loyal remarks concerning vandeville, wherein whe has had just as much experioner and popularity as she has had in musical romcoly the last few years.
"There is a growing disponsition on the part of some newspaper writers and of certain actors, whor refer to themsictues as 'logitimetes," whe says. "to look down mon vandeville. The vamdeville stage. I will admit, is mot a good place for the training of a dramatic actor, but for a comedian it is an excellent seloool. and there are few of the younger comedians


Kxpert veruatile Inpirumentalithte. great succose.
of the present day who were not schooled in vaudeville.
"When they want a few tears in vaude-ville-though they want them but seldom -some one of the so-called 'legitis,' who has failed in a production, is hired at a big salary to appear in a dramatic playlet. Oh, those playlets! What dreary things are most of them! And what a relief it is when the curtain falls and an established vaudeville comedian walks upon the stage to a lively tune and with 'the goods' wrapped up and ready to deliver!
"How ridiculous it is to sneer at vaudeville when we look through the casts of the big successes and read the names of those who have scored. In 'The Midnight Sons' at the Broadway Theatre crowded houses were roaring at the comedy of George Monroe and Harry Fisher, while 'Charley' Ross and 'Bobby' North made the unguestioned individual hits of the big musical productions with which they were identilied. In my play. 'The Yanken (irrl,' the cast is made nip largely of those who have scored their higest succersses on the vandeville stage.


CORDUA and MAUD.
sensational eubopean bquilibrists.
Have played in every country on the face of the Globe with fattertng successea. and are now
on a seoond and most succeseful tour in this on a second and most successful tour in this
muntry. The handsome and clever feminine half of the act is plictured above.
"The artist who has a laugh to deliver in vaudeville learns to hand it over the footlights, for in the 'two-a-day houses' audiences will not stand for that brand of so-called 'art' that consists principally of vocal idiosyncracies and the mastication of lines. 'Give it to them plainly. Give if to them so they must get it whether they are list ening or not. Then, if your material is worth anything, they are bomen to sit up and take notice. I once heard an expert give that advice to a young friend, and I realized they were words of wisdom.
"You can put me down as for vaudeville with heart and soul, and my opinion is that when vaudeville declines the comedy side of the American stage will decline with it. Let us liope that day never arrives."

# THE SOUTH A COMER 

By ROSALIE MUCKENFUSS,
(Of the Inter-State Circuit).

Vaudeville conditions in the south, botl east and west of the Mississippi River, are much more flourishing to-day than ever before. I will try to bring out a fow facts that tend to prove that this territory is destined to rank with the east in its patronage of high class vaude ville.
A great many people, northerners and westerners particularly, are of the opinion that when they have visited Atlanta. Louisville, New Orleans, Memphis and possibly Dallas and Houston, they have practically covered all the real cities of the south. This is true, if we refer to the largest of them in population, business
patrons than this beautiful city on the Atlantic const. Augusta is quite metropolitan too.
Jacksonville is the only city in Florida for vaudeville. It is particularly attractive owing to the many people who winter at this famons resort.

North and South Carolina do not offer much to the expanding circuit, but Charleston, in the latter State, is strongly $\prime^{\prime}$ patronizing three vaudeville houses. Columbia is supporting two good vaudeville theatres.

Mississippi and Lonisiana are ripe fruit for the "split week" booking agent. Tilhere are filly fonrteen closely located


INHIKANA BROTHERS.
 AT LIBERTY FOR 1010. Parks. Falrs or Clicuses.

activity and general progress, lint, we must not overlook several other growing municipalities also in this territory. Mobile, Birmingham and Montgomery, are certainly becoming recognized as three good cities for any kind of business, and when they reach the 100,000 population mark (as the first two are reputed to have done now) they will support high. class vaudeville as well as northern ones do.
The grade of vaudeville has to be high class in every respect for almost everybody is acquainted with the sontherners' chief characteristies, refinement untl good taste. They will not take to any act unless it is of this class.
Nashville, Chattanooga and Kinuwille are also looked upon as good fields. The first two have shown their approval ly crowding the small houses when they hava been able to catch a few real good arts en ronte north and south.
Savannah is the best town in cerorgia next to Atlanta. I donbt if there is any southern city. which in proportion to population has more regular vaudeville
(owns in those States that greatly enjoy the semi-weekly change of program.
Arkansas and Oklahoma are also at tractive to the sniall agent, but Little Rock and Oklahoma City have graduated from his ranks and now ably support an expensive sevellact bill.
Texas has sarprised many throngh its intelligent grasp of "Advanced Vande. ville." Only a frw yerars ago did they rereive their initiation into this form of cutertaimment and were first inclined to regaral it as of inferior order. Pretty soon, howreve, after sceing a few "headlimers," they açuired the vaudeville taste all at the present time only the very best will satisfy them.

Dallas, llonston, Ft. Worth. Galveston und San Antonio are playing expensiv. bills of seven acts wockly, almost equal in costs and grade to the best appearing in the metropolitan eities of the east, wost and north.
It may be briefly summed up that the day is at hand when evory rity in the land of lixie will hater its representative vaudeville theatre.

## THE HISTORY OF A CIRCUS

By H. H. TAMMEN.

Denver, Dec. 1. To tell the story of the Sells-Floto circus season for 1909 one must almost legin with the inception of the circus iiself.
In 1902 it was suggested in a joking way by Otto Floto to Messers. Bonfils and Tammen that among the many other things that they possessed they should have a dog and pony show. Ifenry B. Gientry happened to be on a visit, and insisted the writer should go to Houston, Texas. where his shows were wintering, "just for fun's sake." On this visit Gentry started opposition to himself by presenting a trick dog. Around this trick dog, which Gentry named "Joy," with the push and persistence of Otta Floto. "The (ireat Otto Floto Dog and Pony Slow' was arranged, consisting of eight cars.
We had ideas of our own as to how dog and pony show should be run. Instead of buying any stock cars we bought all Pullman palace cars; our horses slept in Pulimans, Lockliart's Elephants (with the show) traveled in Pullman palace cars as did the dogs. actors, canvasmen and all concerned. The season was reasonably succesaful.

The year following the show was increased four cars, and the year following six more were added, making it then an eighteen-car show, a sort of a semi-circhs and trained animal show combined.
The latter part of season ' 0 ., Willic Sells joined our forces. The circus wav built into a regulation one of twent $y$-six cars. We went along in our gentle way until 1909, when the outfit consisted of thirty cars.
During these years we met opposition, but with the exception of one instance. with the Great Wallace Shows, we had no reason to complain of "guerilla" methods or the breaking of a circus man's word. In this particular connection Henry B. Gentry and James A. Bailcy. of the Barnum \& Raily show stand premiche as to making their worl genl, even though


ODDELL AND KINLEY AND (O. Plisik onfla amd hose kiviey have just
 FUSS. thetr progresulve andl rethew withouls hav ing met with pronowurcen pulcecexs.
 trely in "one." with enpetaculur irup nuld if
 novel anclug wpeciaty


it afterwards proved to be to their dis. advantage. In Mr. Bailey's case he had his advertising car held for a whole day previous to the coming of the Sells-Floto circus so as to let it have a full run for its money withont the Barnum \& Bailey

## THE MAKING OF AN ACROBAT

## BY HARRY LUKEN,

(Of the FOUE LUTCHIS.)

My experience, and it has been a long and varied experience, too, is that, barring some physical imperfection, which disqualifies a candidate from becoming a
them is far from that of a day-nursery. While he is going through the preliminary practice an opportunity is never missed to give him an unnecessary bump or an awkward fall that will shake his teeth.

show opposition, beranse he said early in the season that hee womble

For the Ringling Brothers we always had n particulne admiration. Fist of all, we kow John liagling very well and con--idered him an musually good fellow, a diphonat, ant, us he himself says. the ling of all Showmen, so when his cirells ame along to benver, even befote we had the dag show. The benver Post went out of its way to spend money in the moking of ants and giving his show publicity (.) the full limit of its ability. The Ringlings alwas formished good advance, When anvthing went wrong and an exphnation was asked it seemed they were just "bildilug" us.
In 1900 when the Adam Forepangh $\&$ sid's Brothers show was on the road and the violent opposition from this and their other two shows became harrassing, . Tames Curran, of the Curran Billposting ('o., called up the writer one evening. There was a mecting between Jolin Ring. ling, a fellow named Sam McCracken and Curran, which lasted some four or five hours. The pipe of peace was smoked and it was arreed that fair mothods sloould prevail. I happened to go to the Sclls.Flato shows at butte and found
( 'ontinucd on Pagr 116.) $^{\text {1 }}$ )
professional gymmast, any normal male以rsoll mall.ater the profession, if he has the refpuiste amount of what we of the trade call "norve," and ellough ambition to rarry him through several months of arduoux proparation.
The I.ukens Bros.' gy mnasium in Reading. Pa., is only ten vears old, but it hats bero the practice gronnd and the training place of more acrobats in that time than prohap any like establishment in the linited states, if not in the world. Perhiap for the purpose of this-article the husiness of "hreaking in" leegrinners is the most interesting detail of our business. It doesult take an exhaustive study of urw candidates to demonstrate their possibilities. Our system of picking "live ones" may not be very gentle, but we have fouml it highly satisfactory.
Ont of long practice we are able to tell after three training periods whether our man is going to make a good acrobat. The first test is whetlier he has the necessary "urrue" anl ambition. New candidates, as a gemeral rule, have loth until they have burell smbiected to the test.

For enimple. Mr. Newcomer reports for practice. liverything possible is done to diswonage him, and in confidence I dont mind telling that the treatment given

Besides he is kept at practice twice as long as he nead be. It requires only aboilt three of these sessions to bring a "yellow treak" to the surface, if it is hidden with i:: the subject. Many times it needs only one tough practice period to melt out all the candidate's nerve and ainbition. This - the point at which we counsel abandoning the course. That may appear to be unduly severe, but it is to be remem bered that we are training professional crobats, not giving physical culture treatment to an amateur. It takes tough ma terial to make an athlete who proposes to secure a living out of his nerve and bodily strength, and this toughness of fibre is essential to his success. The sooner he finds out that he does not possess it the better for his future.
If our man comes around on the fourth day of practice and ready to do his best II spite of aching muscles, and a limp in every lone, we know by those tokens that he is the stuff out of which performers are made. His "nerve" has stood the orleal, and ambition to achieve excellence hus not been killed by a little physical discomfort.
Then commences the easier part of his ducation. Our man has been tried out ('ontinucd on Pagc 116.)

## WHEN A CIRCUS COMES TO TOWN

## What the Advance Department Must Accomplish Be－ fore the Big Show Gets on the Lot．More Work Than in any Other Part of the Business．

Did you ever stop to think that it takes a vast amount of work and many months of preparation to bring a circus to town？ Or did you，like almost everybody else，
just take it for granted that the show came in early in the morning，left late at night and that＇s all there was to it？ Herein is a detailed account of how a cir－


（QUEEN OF MYSTERY）． Introduclig Her Latest Sensation．
DEATH DEFYING WATER ESCAPE． THE DEATH DEFYING WVATER ESCAPE．＂ （8）niasilve padecocks．The barrel is olled to the irmwning dicath．MINERVA will glve $\$ 500.00$ th anyone who will allow themerlver to be locked up in the harrel nnd emenpe withont breaking it． jacket empape．This is performed in full view of his nondience．
NOTE．－Huw long ran a human beling lire
cus advance corps advertises a slow， transports it from town to town and places it on the side tracks，ready to be harled to the lot．
Tlie yellow cars of the circus are stand－ ing still，the animals are in winter quar－ ters eating their heads off，the acrobat of the sawinst ring is in vandeville，and the ＂story man＂is out ahead of a＂hall show．＂For it is now December，and the general pullic lias forgoten that such a thing as a tont slow ever existed．But have no fear；when spring comes the first har－ binger will be the lion＇s roar at Madison Siquare（iarden，New York，and the Coli simm，（Clicago．Soon after the broad land will hoom forth in the gaudy colors of the circns poster and the tenting season will be in full swing．

Mearwhile there is much to be done，for it is during the winter months that the work of preparation must be accom－ plished；the designs for printing must be submitted and accepted，the presses must be started upon their giant task of print ing millions of sheets of paper，millions of heralds and＂small stuff＂and the ad vertising of all styles whichi will be needed to awaken interest in the future coming of the＂big show．＂

Everything mist be in readiness for the advance brigades to start for the open ing stand；everything must be prepared in the department of advertising and mob licity at least three weeks before the
show itself shall begin its season． There is no time for anything but＂keep going＂once the advertising cars start upon their way；for each day has its
under the jnrisdiction of the general agent． All these men work under the close di－ rection of their superior．No matter in what part of the country the general


VERONICA and HURL－FALLS．
The team known hy this name is composed of Mr．ERNEST S．HURLfailis and mb．Arcille

 of SIR．ALF．T．WILTON，gIVIng vaudevilie an act that has met the approval of manger，prese，puifle
 and original reats，tharefure affording thin＂piportuinty to make new comendy． laugh in orighan and semsational Anish feat，illustrated here，mever falls to make an andience seream，
duties，and there is no time to wait for things to be arcomplished．
The must important factor in circiss nanagemert is the general agent．The sncess or failure of a circins scason is mp to him．Certainly le acts nion orders in a general way；but the working ont of all details．the responsibility of engaging the advance staff，and the drtails of promul－ gating a successfnl advertising campaign devolve uron him．He lays his plans： his sulbordinates carry thene out．

The general agent with a woll organ ized circns of the first class has these as－ sistants：railroad contractor，local com． tractor．excursion agent．contracting preses agent．＂story＂man．press agent with the show，manager for cacll of three adortis． ing cars，＂checker mp＂and at＂wh howr man．＂Of tleses the prow ：lyy with the show and the $\cdots 24$ linerine minion may mut be strictly roll－ible：．．t an siltordinates of the gemerat aternt hat its they are important factors in landing a show in town they should li．．omsidered in
the present article．About seventy five billpostors and litlographers are also ugent may loe on any given day lie is in line of commmication，directly or indi reetly，with every man of the advanee stafl．Ile is also ill constant tourh with the show，and contimally advised of eon． ditions．Sou the most miment detail －araper himit the most trivial thing re－ arres his attontion and，it may lo added． lie is alomet the binsiest person in the land． barly in the year a tentative route is maplow ont by the owners of the show． Later on towis may the changed，can－
 thre wils．a town is not eancelled；it is ＂ahen IIP．＂meaning that the contracta madr are lifted．＂lways at nore or less ＂がいいי．About Jur． 1 the general agent is informed of the proposed route，about how many wreks the slow will run （aromed 202 show duys is an average cir－ （nlo season）ami then his preliminary cam－ paign is mapped out
Desigus fin priming are passed upon


## THEATRICAL NEWSPAPERS.

Who is thre to define the functions of the theatrical newspaper? Who to draw the imaginary line between the theatrical journal as the news symposium of the profession, or the shutter for the repository of surpressed facts and details?
The theatrical paper is a trade publication. If the term "trade" is "obnoxious" it may be tormed a "class publication." Within that class there are several divisions, all under the general heading of "amusement" or "entertainment." Wherefore if the paper singles out any for special attention, it specializes. In specializing, it beromes a "specialist," and through reason of prsing as a "specialist," a "class publication" should bave "special writers."
Journalism of the present, in the largest
"specialist" it should follow that the staff should be composed of writers learned in the trade they speak of. This knowledge must be obtained by experience, observation, long association or a theoretical or practical instinct, gained from the practice newspaper work affords, and applied to present requirements.
The elementary function of a theatrical paper is not to profoundly comment upon the passing events in the show world, nor to learnedly or otherwise dwell upon what was, is, or shall be. The theatrical newspaper differs in nowise from its appellation of a newspaper; to print the news.
The person in the show business wants to know what is going on in its sphere, and seeks that information from the trade


## THE FIVE BROWN BROTHERS.

tom, adex, verne, fred and billy mark witil
Are presenting a muslcai act which has been pronounced the best of its clans "ln or out of vauderilie. pla

They play a great varlety of linstruments than other mualcal turns, and the numbers are enlivenex with good comedy, whlch makes the act an ideal one for any bin.
olcal rie itteatruments introllured in the act are: Sax"iphones, xylophones, ateet urgan chlmes, novelty mu The FIV BROWN BROPHERA are now fentured with the "BROADWAY GAIETY GIRIS," and have a fattering offer from I. J. OBERWORTH, the manager, for next season.
of the dailies as well almost as in the "trade" sheets, "specialize." The writers are "specialists" denoted and known as such, the same as physicians.

Since the "class paper" is necessarily a


CAR'TMELL and HARRIS
"inh their miany friculs a Merry Cliristimas

papers, as a conveyor in bulk of the daily happenings.
The "trade" of theatricals has its limitations, exactly as any other vocation has. But with the public always interested in the players, the theatrical news is given more prominence in the daily press than other "trade news" unclassified.
This interest of the laymen redounds to the theatrical trade paper. Its radius of readers includes the layman as well as the semi-professional, and also those on the border of, who have longings for the stage, but without the opportunity or "nerve" to try.
Dealing with the trade news, the writer must have technical knowledge lest he fall into error, for principally he is writing for the information of those who will readily recognize errors.
That brings us to the present theatrical trade papers of this country and Europe. How many of thase have experts on the staffs, and lonv many theatrical papers are being printed upon the theory that to "rewrite" the news as "clipped" from the dailies is sufficient?

There is another grade of theatrical paper; the paper with a "policy." Usually the "poli-"" is to "edit" everything printed

the mentist quitek change abtiot of the atie.
or submitted for publieation, including advertiscments.
In Amerien the leading theatrical 1 ancos, according to their ages, are The ('lipper, The Mirror, 'The I)ramatic News, 'The 'Trlegraph, 'The Billboard, Vabiety, The Show World, The Review, The Player, and a mass of others, inclusive of those weroted to the moving picture field, bill posting and "locals." In the latter class the papers are published primarily for the circulation of the city printed in, seldom going beyond. A "local" has a very limited circulating area. Invariably it is full of "clippings" from the regular trade papers and exchanges.
About the only exception of note (and not even excepting a weekly published in New York City which comes under the "local" terming) is a paper called, I think, Goodwin's Weekly, printed in Salt Lake City. The Salt Lake paper is a live proposition. Others of the larger cities have "locals" which amount to so many sheets of black and white.

In England there is The Era, Stage, Music Hall, Performer and Encore. In Germany Das Programm and Der Artist cover the field generally; in France La Comedie La Lyrique are the professional publications, while Ia Cinematografia is in Italy. A couple of liussian papers are pinted in that country.
Of all these at home nind abroad what theatrical paper prints neve without a policy: what $p$ 'iধt allows its special writers (if possrssing any) to have full scope in dealing with "stories" as they should be. "Discretion" is the first principle of the theatrical paper's "policy." The "editor" is supposed to know his daily or weekly output intimately, catching the connection between the "news columns" and the "advertising columns" at a glance. The "policy" is not always restricted to
this, however. It extends to those "friendly with the paper"; "the manager must be considered" and "possible adver tisers" to be "noticed" or "boosted."
Under these conditions the impossibility of turning out a "newspaper" in the theatrical class is obvious. It can not be done for the news can not be printed. When affecting the "policy" the news is either suppressed, reduced, strained or glossed over. The opposite side is the reverse situation when news concerns anyone captioned as "unfriendly to the paper."

The Clipper is the oldest sheet in America. It is following the lines laid out for it by Frank Queen, its deceased founder, a man who must have been in his day an eminent "trade paper" journalist. For over twenty years The Clipper had the theatrical newspaper field to itsself, without competition. The Dramatic Mirror came next, and secured a surbstantial vogue (which The Mirror has been very successful in losing within the past five years). The Mirror (unlike the Clipper) contains editorial comment weokly. The Clipper slipped along in the same rut. With its advent The Billboard (which showed some progressiveness although following the same general outline as The Clipper) commenced to wean away some Clipper readers.
The Telegraph placed on a firm footing by Rlakely IIall and Ieander Richardson worried through several periods of visis. situde and depression after they left it. Ifeander Richardson, who stands without a peer as a theatrical newspaper man, was interested in several other publications, before and after the birth of The Telegraph. Of these Daily America, some five or six years ago, directed by Mr. Richardsom, published against The Telegraph and forced that paper into a receiver's hands. (Continued on Page 109.)

# A WHIRL 'ROUND THE ORPHEUM 

Dy Martif bice.


CHRISTMAS Time on the Riviera!" That to many tourists is considered Ideal; but, to all who have traversed this continent of ours as thoroughly as they have that of the "Old World" and have enjoyed the beauties and riches of the great western States during the days of the waning year know that December in Southern California, in northern Colorado, in Louisiana or in central Utah, near the border of the majestic National Park, afford a wealth of pictorial grandeur at this holiday season that is unsurpassed anywhere in the world.
Strangely enough the theatres of the Orpheum Circuit nestle among America's nost interesting nichem, and a tour of the houses makes a most instructive and engaging journey. Commencing at the easteru "xtreme-in St. Paul, the greatest railroad centre in the middle-west, called "The Naintly City" (presumably on account of its imposing churches which vie in magnificence of architecture with the other public edifices and palatial homes), it is but a step to Minneapolis, so close at hand that commercial and civil competition is always on the alert. The latter is perhaps the more prolific in its producing capacity, while the former boasts of its dignified splendor and private wealth. Minneapolis leads all other American cities in grain receipts, fiour milling, and the distribution of lumber products; but like the city across the river it prides itself in the possession of broad. well kept streets, splendid parks, mill handsome residences, as well as the udvantages of being in close proximity to the chain of fresli water lakes, thut are noted for their delightful resorts. Still, at the same time a visit to this modern netropolis without seeing the Falls of


## The How Cuir Houns, sea Tranoliso.

Minnchaha and its other attractions close at hand would be regrettable.
As we are making this imaginable tour of the Circuit by the northern route we are now about to take a long but extremely interesting journey over the Northern Pacific line, which, by reason of the luxuriant equipment of its trains, will lic comfortable and thoroughly enjoyable. There is plenty of diversion both in the natter of constantly changing scenery as we watch the passing panorama through the observation car window, and in climatic variations, so the three days taken ul


Bridgo Aosome Greet Ealt Take.
on the trip to Spokane, our next stop, will never grow monotonous. As we near Livingston, the northern entrance to the Yellowstone Park, the untold grandeur of the West begins to reveal itself perhaps for the first time. Bue we have also passed "the bad lands"; the prairie where Col. Roosevelt loved to frolic near "Ranch 101." We have been given a glimpse of the mines and smelters of Montana, and North and South Dakota, where fortunes of copper, gold and other ores have been dug and refined, surrounded by acres of barren land, and yet on this same trip the most productive harvesting soil in all the world is to be found in strange contrast.

Beyond Spokane and approaching Seattle the journey is made in the environment of almost perpetual nnow, and here the observer is impressed with the wonders of modern railroad engineering as moun-


## PROMINENT ORPHEUM PERSONS.

The Illustration shows Messers. Martin Beck, Pat Casey, Mark A. Luescher and A. C. Carson, manager of the Denver Orpheum, juant as they were about to take traln from Denver on a recent trip
mer the Circult.
tain after mountain is encompassed, chmbed and descended. As all this is amid frigid and white-mantled landscapes it is a gentle relief when fertile, fragrant and bustling Seattle is approached beyond. We then have the first glimpse of the Pacific.
The journey from Seattle to San Fran cisco, via Portland has often been referred to as the most interesting and remarkable on the American continent, its many wondrous beauties and the variety of its delights, up and around Mt. Shasta, passing the Klamath Falls, and all the other scenes along the Southern Pacific route are entirely beyond my powers of des. cription.
Passing through Sacramento we enter the Golden Gate, and reach the great western metropolis, the rejuvenated, rebabilitated Greater San Francisco!
So much has been said recently of the colossal enterprise and resourcefulness which rebuilt this imposing modern copitol that we will not dwell long upon this point now, except to mention the sentimental interest centering here to all those who lave watched the "Orpheum" grow, and who are devoted to its traditions and its accomplishments.

But as this is to be a journey of obarruation. and not of retrospective reflec-
tion we will make a reservation for the evening " Owl " axpress and to-morrow morning will have crosed the flelds of cactus and find ourselves in the "Land of Sunshine"-the tourists paradise-Los Angeles. Glorious beyond words is Southern California, with its Santa Barbara, Pasadena and scores of suburban resortsone far expanding park of unparalelled pictorial beauty, and back of this are the orangeries of the universe.

Los Angelen, it in eatimated, entertains


Mormon Tabornaole, salt Lako.
more than 100,000 tourists gearly. It is surrounded by the most delightful tropical environment imaginable, and exhibits the finest examples of mission and modern
rchitecture. It is also the hub of the most perfect electrical system known, and it is the commercial metropolis of the Southwest-the first city north of the Panama Canal, and destined to be one oi the great ports of the Pacific Slope.


Typical Boene, Chinese Quarter, Ban Prancisco. Returning northward again we will stop this time for more than a "rush to the ferry" at Oakland-the "City of Homes," -which, bordered by a large university town, and because of its high grade of citizenship, has become known as "The Athens of the Pacific." It is the terminal of four transcontinental railroad lines, and its splendid water front on the Bay of San Francisco is one of its valued assets.

From there, we take the Union Pacific ronte, and after another trip through re-
markable ever-changing scenery, and terminating by crossing the bridge over Salt Lake (conaidered the greatent feat known in modern engineering) we approach Ogden and Salt Lake, with their exceptional climate, and mining and agricultural activities. The latter of the two citien would be,-perhaps, the moat ehgaging to the traveler, being the headquarters of the Mormon Church, and offering $0^{\circ}$ many points of general interest, such as the Mormon Temple; the Tabernacle with its ponderous pipe organ; the Great Salt Lake; Wasatch Mountain, and the unique resort known as "Salt Air," not unlike our own popular "Luna Park" at Coney Island.
Continuing eastward we next enter the proud capitol of Colorado, Denver, which Col. Roosevelt has named "The Playground of America." This is doubtlese the greatest, mountain resort in America. Manufacturing, mining and railroad building are its chief enterprises, but its agricultural products exceed in value even her mineral resources.
After a visit to Lincoln, universally known as the "home of William Jennings Bryan," we visit Omaha, the metropolis of Nebraska and the third largest livestock market. It is a railroad center of great importance and the natural distributing point of the middle west, a fact which accounts for its being known as "The Gateway to the West."
Next, our newest possession in Des Moines brings us to the center of Iowa, and from here we hasten on to Kansas City-"The City Progressive"-which has nore parks and boulevards than any other city of its size in the United States, and is noted for its beautiful homes and rapidly growing trade. It had the distinction of being the only important city in this country to establish a new high record of business during the troublous year of 1908.
Continuing along, and passing through St. Louis and Louisville, we enter a completely changed, though none the less interesting surroundings of the mouth of Memphis, the principal clty of Tennessee, noted as the greatest inland cotton, lumber and cotton seed oil market. Situated on a bluff, overlooking the Mississippi it has quaintly interesting surroundings and great advantages.
It is a fitting climax, that we should enter peaceful New Orleans - "the Winter Capitol of America" last, for from alistorical viewpoint it is perhaps the most intaresting eity in America, with a "Creole Quarter" of French and Spaniali romance, and an "Americall Quarter" constituting " mondern mutroperis. Now Orleans pre. ants all ould comtiant to many of the buctling citios that hat:e come before, still it is the hargest cotton, sugar, coffee rice ard bamana market in America, and the largest oyster market in the world.

The tour is ended. We have traveled 8.716 miles and have seen the largest part of the greatest, richest and most resourceful country in all the world.


## THE AGENT WITH THE SHOW

## By FREDERICK MORDAUNT HALL

Travelling more than fifty miles a day, writing a story, attending at least one performance of the show, writing more storles, a half sleep ln a hotel, and then a mad dash for the next town. Oh, it doesn't


FREDERICK MORDAUNT HALL.
sound so unattractive if you do it once ln a while; but try it day in and day out. month after month. That ls a brief sum-
mary of the press agent "back with the slow." Others "in advance" have just as much to do, except possibly for the viait to the show and the immediate contigulty with the managers, whlch, when thlngs are going well is a very, very happy acquaintance, but $\ln$ the case of reverses the press agent comes in for his share of trouble.

Yet, it isn't such a bad life and the work is fascinating; so much so $\ln$ fact that it has been told that even when a man is out of the business it takes him years to get out of the habit of buying every edition of all the papers and scanning the front page tu the last column on the back one for a mention-say of "Buffalo Bill's Wild West and Pawnee Bill's Far East."

If you should see that man out on the road, perhaps standing in the middle of a trolley car track (lf there is one in the town) reading, or looking over a paper and observe a slight puckering of the brow and a twitching of the corners of the mouth, you will know that for some reason, that must be uncovered, the show has not been mentioned.

Then he misses his train, darts back to the newspaper office to ascertain why the "story" was omitted-that one which he took such pains to write. The businese office may tell him the editorial room is to blame. When be gets "upstairs" they have all gone home. Nothing to do but to grit


FLORENCE WELLS
(MRS. l'AT HEILLY.)
 Mise Wella has an important role to enact, and herself, the star, and the inetandeville. have recelved large encominms of pratee everywhere. The plece is known as one of the ceacon's bits on the varlety
his teeth. However, it happens now and again, and one can't reasonably expect the murder of the town sherifif or the elopement of the mayor's spouse to take second place to the show yarn. This is usually appreciated by the management, which ls usually aware that newe frequently tles up the columns of a newspaper.
"Buffalo Bill's Wild West and Pawnee Bill's Far East' 'does not give a parade, and the elimination of the pageant, usually expected by the crowds, has to be mentioned ln every morning paper on the day the show arrives. Occasionally there is a slip. Three years ago, before the shows were combined, I placed a story in the Cleveland Plain Dealer, covering all the usual points. Imaglne then, if you can, iny feellngs when I read next morning that Buffalo Bill would be seen on the streets in the Wild West parade. Thousands were congregated on the big square, all waiting and anxious for the parade. True it was enough to show that a newspaper is an excellent advertlsing medium, but it made me feel a sort of vacuum in my abdominal region when I heard men, women and chlldren asking policemen when the parade was going to pass. It afterward turned out that the story I had written had been lost, and a baphazard one had been inserted in lis stead.
On another occasion In St. Paul, Minn., the hour for opening the afternoon performance read 3 o'clock instead of 2 o'clock. Hundreds, it seemed thousands. wanted to know why the show had started just after two. This was another mistake that is liable to happen, but ever after that I resorted to letters instead of figures.

The press agent, paradorical as it mas seem, is at times well ahead of the show, but usually he gets to town the night before the exhibition arrives. His first work is to see the edltorlal force of the morning papers, place his story and a good lively cut. Some men don't write a new story for every town, but lt pays to do so, and usually the morning paper wakes up the sleepy ones reminding them of the fact that B. B. W. W. etc., is in town. It always pays to have a weird, humorous, or at least a catchy introduction.
Satisfied that he has done his work, that the editorial force is fixed the press agent may go to bed, only to be awakened at an carly hour by the dusky bell boy, who raps on his bedroom door somewhere between five or six a. m. "Got any comps for the show, boss?" be asks with perfect composure. You tell him heatedly and hurriedly. Perhaps a half hour later a man comes to the door with the request that the press agent make good the litho. tickets that have been placed in his window. Another refusal!

A press agent refuses everybody that can't help him to get really good stuff into the good newspapers. Every ticket to him is the value written on it and if he gives any away they are so many dollars and cents. But newspapermen are not such gluttons for tickets; many have not time to go to the show, but they wish to have the privilege of sending their families. Of course, there are the hogs; there is the occasional weekty newspaper with the infinitesimal circulation which gives you more trouble and bother than the big daily.
Well, when the press agent finally starts work, about half past eight in the morning. he makes his rounds of the papers. The business offices have their checks for the advertising, which has then to be pald, and
thereon is a sllp ordering a certain number of tickets.
"Mr. Press Agent, who came here three weeks ago, said he would put down 25 tleketa, but that you would make It 65 as we wish to fix up all the force and can't begin to do it on thls," ls one of the trite, or bromidic, sentences whlch many bualness managers have down pat as the girl who says "Ain't lt grand."


FRANK STAFFORD.
In ble orizinal arit, "A HONTER'S GAMM." plays
NEW
return engagement
ORE, at made declded Impremion throughone the east and the work of the Engiliah eetter has been the dolignt of every hunteman. The net opens for a
tour of the ORPHEVM CIBOUIT in Jennary tonishing the Percy G. Williame metropolitan time.
"Didn't say anything about increasing the amount of the bill?" you ask facetionsly, and the business manager scrowls. He means to get those tlekets and usually it is folly to quarrel with him about it, although the number may be reduced. You go around to the next man and find out that te has not enough money and that Mr. Press Agent treated him, in his opinion, very badly. It is the first time, he says, that he has not received more money than the other paper.
You smooth him over, and tell him you are not permitted to increase advertising. but at the same time it is folly to make rash promises. You see hlm, too, soon again. Then there is the man who wants all his newsboys to go to the show and the man who ran ten dollars more advertlsing than his check or order calls for.
After having thoroughly subdued the tempers of the business managers one goes up to see the brain of the newspapers. These men are usually the best of fellows, and if treated with courtesy are the finest in the world to meet. The stories have been written for the afternoon papers and the cuts landed, and the press agent goes back to the show to receive the guests. And there are many guests outside of the newspapermen with "The Wild West and Far East."
"Two tickets were sent to me by your ndvertising agent and I wish four," says one man who has dashed as quickly an possible from the town to the show grounds. He has a weekly paper $\ln$ a provincial town, be tells you, and his family are walting for them. Two more!
"I am the weather man and I notified all the newspapers that the weather would be fine today," says another with a feeble
(Continued on Page 135.)

## THINKS WELL OF BURLESQUE THE STAGE MANAGER WRITES

By LON HASCALL.
(Of "THE BEHMAY sHOW.")

My impression of burlesque has been completely revolutionized through my connection with it, this, my first season.
Three years ago Jack Singer submitted a proposition. I laughed at him then, not through the offer having come from burlesque, but I thought a light comedian without "bumps" or "mugging" would not be tolerated.
Just before the opening of this season when Mr. Singer again made me the offer, I accepted, and now I have found out the mistake of my first belief.

In burlesque an audience will listen to quiet dialog as well as any in America, at least, I have found it so. I have a "kissing scene" in the last act of "The Behmam Show" that for the first few weeks I approached with fear and trembling. I have yet to hear a jeer or cat-call, and I may add with pleasure that the little story and thread of plot running through the play is followed as attentively as it would be in any house in the country.

I believe I can make this statement with some authority, having played all the way


MME. MENZELLI AND PUPILS.
The only euroipen baleet school, undir the direction of mme dhizabeth menzelli, the firimer famous premler dangeuse and Maltress de Ballet.
GRAND OHERA. SI'ECTACULAR and VAUDEVILIE DANCES, SCENES, SKETCHES and PAN. TOMIMES of nll Elidis, COMPASER. JOLIA MARLOWF, VETIT MIGNON, and bundreds of others. Addreas 229 E. 16 th ST.. NEW YORK cITY


- MONTAMBO and BARTELLI.

MONTAMBO and bartelul, one of the few clever and original comedy, acrobatic acts in
rauderille, hare been working on the WESTEKN Taudervile thre been morklig on the WEATERN VADDEVILLS ABSOCIATIN THME FO GVE CoD secative months and meeting with prononnced
$\underset{\substack{\text { Merry } \\ \text { everrbody }}}{ }$ Orriotmas and Happy Now Year to
from digging post-holes wtih a Healy \& Bigelow Medicine Co. to the Criterion Theatre at Broadway and Forty-fourth Street, New York.

The burlesque of today is a revelation to me.


GFRTIE MOYER.
One of the beat known of the young momen
princlpals of "THE

Dear Boys:
I promised to write and tell you all about our "tour" and just how the troupe


## BEN JANSEN.

Ben Jansen. the cbaracter comedian, conald-
 JANSEN bas been with one company ali that tme.
 he pricipal comedian of it for the past mix ${ }_{\text {Bears. }}$


 "Bowerf, Burlesguers" sbow and his work spenks
commissioned officer. You call rehearnals to keep the people in good humor and so they won't dislike you; "lay out dremaing rooms," a delicate piece of diplomacy, for you have to know who are on speaking terms.
Sometimes you become mixed up and take chances of a broken leg as referee.
The stage manager must be polite, answer all questions promptly and without hesitation.
About this time every one is preparing for Christmas, especially the ladies. It is not safe to sit on anything in the entrances, as so many shirt tops are being made and you can collect a nice assortment of needles right where you like them least. We expect a big Christmas party but I fight a little shy of those functions. I remember one. About twelve o'clock the manager was bragging about the show being just like one happy family and at two the landlord of the hotel had to call in three policemen to pry the family apart.

In Des Monies, we were visited by the "wrecking crew" of the Eastern Wheel, who occupied the house. Every one had on their best bib and tucker and cut didos for the party.
One has to be versatile in burlesque. There are no line of parts. You may be (ast for a "Roman" in the first part and an "Esquimo" in the burlesque. Those who think burlesque is a refuge for new beginners and incompetent actors just hop in and try to make some of these neighbors titter.

hines kimball troupe.
 1werch nrtists.
The Troupe ta at present apperarlug in the milditle weret with grent nuccess, having been booked by
 meason of 1910 .
was getting along, but we have been an busy practicing that I could not find time to write in detail. Last Sunday was our first "daylight ride," and we had a chance to see how the crops were getting along.
To begin with, I was appointed "straw boss" and equestrian director with thi. show, technically speaking "the stan" manager," also called other things.
My duties consist of looking wise and appearing important to the rest of the folks. while in reality you are only a non-


ROBISCH and CHILDRESS
Joun c. robisch and maymm childress.
 the
quant comedy
concelt. $\cdot$ THE THI MAID.,

## THE VAUDEVILLE AGENT

"The agent is a horse thief if he doesn't get the 'time," said Pat Casey the other day when asked by a Vaniert repreeontative to enumerate the duties, obliga. tione and annoyances of the vaudeville agent.
Mr. Casey is one of the biggest agents in the world, both in business and stature. He is known by reputation in the theatrical profesaion as well as any of its big. gest leaders.
'I don't know what other agents do, but I do not, except in rare instances, sccept acts to book which I have not eeon, nor will I (and I think I am the only agent who can make thim etatement) take an act to place at a larger salary than I think that act can eecure. I see the act and make up my mind what it is worth. I come pretty near knowing what a manager will pay, and if he pays more through me, the next tịme I see him I can't book

I don't know how many I have meen eince the season opened. I have watched a whole lot, and IIl bet I see more acts weekly than any manager or agent in the country. I'll also bet I grant more interviews every week and am asked for more advice than any other manager or agent. But I haven't seen a new act so far this year that could atart anything. I don't know what's the matter. I suppose 100 people come a day looking for bookings, and ten are booked. I'll average 400 acts on my books throughout the season, so you see an agent is kept hustling. By
the same. I realize how important it is for acts to secure ongagoments, and we do the best we can. I think about the only thing that really starts me going is where some act moets a manager and the manager telle him he wished he knew he wasn't working, for he could have placed him in the bill, otc. The manager wouldn't tell the act he refused the agent who offered the same number to him, but pata the actor on the back that way, and the agent geta all the trouble.
"Another thing, but not $e 0$ bad, $\mathrm{f}_{\mathrm{s}}$ the act working out of town with an open week or so who writes in every day wanting to know why it is not filled, and insinuating because he has not heard from the agent, the agent is not attending to his business. I only wish acta would just get it in their crop that if we don't book them, we won't make money, and that we've a living to make the same as they.
"Yes, I think an agent can influence a manager somewhat, and in this way: If the manager has found he can rely upon the agent, he will listen to him, but see here, that doesn't help acts in general, for that kind of an agent only got the confidence by placing the acts he knew would make good in certain spots. It helps the agents, though, and indirectly everybody.
"Now, that's all I know about the agency business, but I'll tell you how to get another good story. You go find somebody who can explain why people will waste money in making up bad acts. If you still want another atory after that go to somebody else and find out where all the money for bad acte comes from."

## BACE TO TOWR.

 BY JAMES B. GENTRY When racetion daye are orace,And the wtoter's coming on And the bloom tis of the clover. When the days are cold and drearn: When the days are cold and dreary Then of country Hife I'm weary,

When the frost is on the pampkin, And the peraimmons they are ripe.

 Then there comes the hugktin bee And vacation days are ended;
Then it's back to town for me

It in then I get to thinking
Of the bright electric lights, In the eltr, that are blinking
On these chin Deeember nights On theee chill December nights;
 All aboard the whistie's blowing: It's beck to town for me.


SID GRAUMAN and D. J. GRAUMAN.
San Franclaco's most popular theatifieal managera.


# CONTINENTAL CIRCUSES 

By 0. M. SEIBT.

Berlin, Dec. 1.
There is no country in the world having so many circuses as Germany. The big. gest of them, not alone in Germany, but in all of Europe, is the Circus Busch, Ber lin, owned and managed by Paul Busch, n multi-millionaire now, but formerly only a trainer of horses. A number of years ago be started under canvas, traveling all over the continent.
When he first came to Berlin, the old Circus Renz was in all its glory, and there did not seem to be a big chance for Busch. But he very soon found out that people did not care so much for horse acts alone, such as Renz was then offering, and he started putting on pantomimes with scenic effects. Meanwhile Renz died, and things changed over night.
It was merely sympathy for the Circus Renz that kept business going, and when Renz died, Mr. Busch cane to the front. putting on big pantomimes with over a hundred people, and with water effectsthen a novelty. Another item that helped Busch greatly was the demand for sell sations, and he engaged novelties of that character with the result that his place was doing tremendous business despite the opposition of Renz.
One of the biggest drawing cards Busch ever had was Mr. Corradini with his balloon horse. Corradini met with a ter rible accident in Copenhagen a few months later, falling with his horse fron beneath the circus top into the ring. death being instantaneous. Busch owns now four big buildings; in Berlin, Hanı burg, Breslau and Vienna. Mr. Sclimidt is Mr. Busch's manager and his right laand man.
What Busch means for pantomimes, Albert Schumann, Berlin, his opposition, means for horse training. Schumann, who rented the former Circus Renz, in Perlin, after the management went bank rupt, is certainly the master of all horse trainers. His daughter, Dora Schumann, may be mentioned as a very clever haute ecole rider being by all means the very prettiest of all existing European high school riders. Both Berlin circusesBusch and Schumann-are paying much attention to variety acts.
Of the traveling Germon circuses, the following may be nientioned: Corty Altloff, owned and managed by Pierre Althoff; Max Schumann, owned and managed by Max Schumainn. a brother of Allert; Circus Henry, owned and managed by Heinrich Koschke; Circus Sidoli, managed by Cesar Sidoli; Circus Narrasani, managed by Sarrasani, now the biggest of all traveling German circuses.

Thic following are the most important European circuses: Ciniselli, in Warsaw, Russia, Alexander Ciniselli, inamager and proprietor; Ciniselli, St. Peteraburg. Kussia, Scipione Ciniselli, manager, the uncle of Alexander; Ciráh Beketow, Budapest, Austria, M. Beketow, manager; Circus Carre, Oscar Carre, manager, tra veling in Holland, Belgium and Germany.
All these circuses should not be claseed with the little circuese that are trepel ing in France, including the etanding Paris Oircuses Medrano, Nouvean and Ball. W. D. . Hager
Flat to dico
the bill is mostly composed of very choap variety turns and clowns.
England is the land without circuses.

## A GREEE PROYERB.

"Oudeni thinto epi simphora nithisis ei tyhi kai to mellon acraton."
Chevalier De Loris, the eminent sharp-
shooter, whose nationality is Greek, aays this is a proverb of his native land, and translated, reads: "Worry not over the misfortunes of mortals; luck knowe no one and the future is invisible."
A firm believer in that saying is Mr. De Loris. He claims there is much comfort to be found in it.


TIIE OLD BOYS.








 No


## CRITICISM

It has been the annual custom, taking the opportunity of the Anniversary number for Variety to carry a story on criticism. Vaudeville is now so complicated in its many divisions that there are many new things to say on the subject.

During the past year and especially in view of the many vaudeville houses of the smaller stamp, where acts are either playing for the first time to "try out" or "get in," it has occurred to Variety's reviewers that not alone should it be wtihin their pro-

The nearest ever got to it was when a manager in the United Booking Offices informed one of Variety's reviewers (there are four in New York) that Vabirty averaged eighty per cent. in correctness as to the merits of acts. This was a higher percentage by a very long way than any of the reports received by the agency showed, said the manager.

Could the reviewers mention in their reports the amount they thought the act was worth, it would be a better guide and increase that percentage.


ABE REYNOLDS.
(8d BEASON WITH "MINS NEW YORK, JR.")
According to WALT of VARIETY-"Abe Reynolds ham rrated a Hebrew character and not a vulgar According to
lampoon. Hia Jew is the keen witted, clean and wholesome man; not the repugnant and repelling
creature which blosionin in burlesque soll with all tho nuch profusion. His make-up is carefull ap. creature which biossonis in burlesque soll with all too nuch profusion. His make-up is carefully ap.
piled, his appearance fs cleanly, and he dresses bimself as any self-respecting man would dress.
 Reynolds never drops his character for an instant; runnigg ail through the plece with a suataline
dialog and an evenly matched portrajai of a Hebrew who would be welcome in any entortainment.'
vince to pass opinion on an act as to its merits, but even say what in their opinion the certain act reviewed as new would be worth.

In vaudeville at present there is the little "small time," medium "small time," big "small time," little "big time," medium "big time" and "the big time." Acts play the small time often to secure an opening on the big time. A Variety review often mentions where the act may expect to play, whether on the "small" or "big" time. When the smaller vaudeville showed indications of entensive growth, Variety's New Act department carried a notice that the review of an act was to be accepted in its remarks, unless otherwise indicated, as of the theatre it appeared in. As for instance if an act was "caught" at the Columbia, Brooklyn, the review covered houses of the Columbia grade; if at the American or Colonial, the criticism was intended to apply to theatres of the first class; always applying to the house the act was in when reviewed.
To what extent the criticisms in Variety are followed by managers, agents and artistm, Vabiety has no means of knowing.

Very often an act reported to be a good one, fails to secure time through the amount of salary asked being too high. Variety's reviewers would like to say when the occasion arose: "It's a good act at $\$ 300$ "; or "This act should secure all time wanted at $\$ 150$," or "This act will do for $\$ 600$."

The day may not arrive when a criticism of a vaudeville bill will include an estimate of the value of acts, but Variety would like to see it come. There is more than one reason for it.

Close if not intimate association with acts and figures in vaudeville gives a reviewer with perception in that relation a line upon acts from the commercial side as well as the artistic. He also is apt to understand when the managers book an act because they must have it and when they refuse it through price.

There is one other obstacle standing in the way of Variety's reviewers. They are not permitted to indulge in personalities. Many a new act which has been ruined through the appearance of a woman in it, on account of her age or looks could only lave that hinted at.

The curious incidents in connection with criticisms atill crop up. In this issue is an advertisement of an artist in a burleaque show who wrote a letter demanding that his advertisement be removed because the review of the show he is playing with did not speak of his work as he thought it should have. He said he had consulted an attorney and had the right to cancel his contract for the advertisement.

Leaving out of the reasoning his presumption in thinking the "notice" should be "mush" because be advertised, the humorous part is that he should be angry because a reviewer did not agree with his own opinion of himself. If an artist knows just how "good" he is, and has set his mark of merit high, why should he be flabbergasted at an adverse criticism when he believes be must be right, and the reviewer wrong.

A new brand of "notice getter" has cropped out during the past year. We have written of all the kinds we met, the fellow who says be wants a "page ad." the one who says he was "panned" because he wouldn't advertise and all the other things an act receiving unfavorable notices thinks of to explain it, but the latest is the fellow who selects a Variety reviewer, buttonholes him, and says, "Can't you catch me. I know the others are all right, but I want your opinion."

Of course, Variety's reviewers are only critics, but give them credit for having a little sense and knowing something about "conning." None has been criticising all his life.

Sime.


Jimmie lucas.
(Allas James Lucas.)
The abow is a photo of JIMMIE lUCAS. allas JAMES IUCAS late Etar of MORT II. SINGEI'S playing the ORI'IEUM Climpary, who is now
to appear In England later.

Al Rice, a member of the Joe Weber Travesty Company, died in New Castle, l'a., late last week. He was born in Newark, N. J., and has made that city bis home when not on the road. He was prominent in the profession, having played one of the leading roles in "The Two Johns." The body was sent to Newarh for interment.


GORDON ELDRID.
The above in of GORDON ELDBID. who is repeating bis success of last season with bis novelty The "act has BY been Lerking steady and bas recelved the blgbest praise from both Prese and Managers The act has been working steady and bas recelved the highost pralise from both Prese and Managers,
Mr. Endrid han plajed many Sunday nights where he has not been allowed to use bis apecial "drop," Which be carries for the act (as it is in two scenes), but it has been just as blg a blt and often has


## 2.VAUDEVILLE OF THE YEAR

Baring the growth of the "smaller vaudeville" during the past year, December finds no change in the leading managerial ranks of the first class variety circuits.
The line-up remains the same; William Morris against the combined theatres, while in the second class division the Pantages ('ircuit is still fighting Sullivan-Considine.

The United has been handicapped by the "blacklist" it maintains against all acts playing in "opposition" houses.' Though the United managers say they are not hindered by the hundreds of acts upon this list, their weekly shows tell a different story. In no place has the want of acts made itself more felt than in New York.


RICE AND COHEN.
JOHN C. RICE and SALLIE COHEN are as well known to vaudeville as that branch of eutertalnment Is to the public.

The couple are now appeuring as a star feature number on the abhins cincuit.
The managers opposed by William Morris have waited in vain during the year for Morris "to go broke." About two months ago, his competitors had the Morris Circuit "down and out." The only reply Morris made was to throw out Burt's, Toledo, and the Jefferson, Memphis, from his circuit, leaving the Morris string all winners with but one loser, The Plaza, New York Within a month afterwards the Plaza commenced to do business and was placed on the winning side.
The bickerings between the vaudeville managers have been many throughout the year. Between Martin Beck and E. F. Albee a silent strife has existed, and while the impression was sought for publicly that all remained serene between "the east and west" no one believed it. Few believe it now even under the latest protestations of everlasting regard.
"The Dumn" or territorial agreement between the east and the west as represented by Messrs. Beck and Albee expires in December of next year. Mr. Albee wanted this renewed, but it has not been to date. About six weeks ago reports of a possible combination between Morris and Beck were prevalent, with a solid foundation, Beck and Morris having been reported in conference. It was said that they had met two or three times at an appointed place. All the influence the United Booking Offices could exert was brought to bear upon Mr. Beck and Morris Meserfeld, Jr., of the Orpheum Circuit to prevent the alliance taking place.
It simmered down after the United incorporated its " $\$ 2,000,000$ " proposition, ostensibly for the purpose of frightening Seck. Since then Mr. Beck has been so secretive in his movements, apparently without motive of any kind, that the suspicion is abroad that Marin Beck has something up his sleeve.

In the show division of vaudeville the larger houses bave evidenced a strong tendency for "freak" features. Some have been successful and some have not. A "freak" seems to have a short life at best.
cesses of the year. The standard of vaudeville has taken a fall since January last, and the managers are allowing it to go down, whilst believing they are bolstering it up through "box office attractions"; a suicidal way of keeping vaudeville at the
of the main factions. William Morris arst attempted to persuade Annette Kellermann from the management of B. F. Keith, who had the swimmer under contract. Following a legal struggle, Mr. Keith was aucceasful in holding Miss Kellermann to her

top. When there is no "bor office attraction" there is no attendance.
From this being a condition only in New York, it has spread to outside cities, where the invasion of the "smaller vaudeville"


The future booking of a fad for the mo-
ment has proven a risk that will likely be
seldom repeated bereafter.
There have been no really brilliant auc-
has made the first class go to extremes to hold its patronage.
In the "copying" and "stcaling" of acts, little compunction seems to be felt by either
agreement, but only at a large increase of salary, arranged in the most convenient way. Upon losing Miss Kellermann, Mr. Morris duplicated her act, and has played the "copy" upon his circuit, employing the same setting intended for the original. Other "copy acts" have followed and some went before, east and west, while the latest struggle between the opposing forces was the recent race for Valeska Suratt, who is appearing this week for the United at the Colonial, New York.
When Miss Suratt opened at Hammerstein's and her act seemed to draw a great deal of attention together with capacity touses, William Hammerstein, godfather to all "big names" and "freaks" worried over the occurrence, allowing Mins Suratt to abruptly close the engagement. Switching back and forth between Morris and the United, Miss Suratt finally landed with the latter.
Among the foreigners there have been no sensations imported. Harry Lauder returned and has filled the Morris housea wherever and whenever he appeared. Lauder is now on the first week of a prolonged tour, which will take him all over the country.
The average of successes among the importations has been smaller than in former yeurs. That may be through the best and biggest of the foreigners having played on this side.
In productions, vaudeville has been nearly barren. The few that did "make good" were booked at figures objected to by the managers who were compelled to tuke the acts through the scarcity of material.
There has been a noted tendency to broadness in the liberties allowed acts of late. This is verging towards the regulation music hall style of show, and where
(Continued on Page! ${ }^{( }$.)

## HIS LAST SHOW

## By abel rubi.

Paris, 1 lec. 1.
The small dity, whicering under its covering of sum in the hollow of the valley, did not slecp that night. Light streamed through the chinks of the closed shutters, doors banked, woices echoed in the calm night, and lanterns gleamed on the white reatls.

The bell from the old chureh began to ring: the jeyous peal seattered its notes atross the eomitry : cheerfulness abounded ant spread to the woods and fields. It is
the immense Hosanna of the earth to the Redeemer; it is the eve of Christmas, the glorious night when all men bow before the feet of the infant Savior.

Amidst the joyous movement of that winter night one house remained obstinately closed. No one left it that day even to go to church. The immates move with silent footsteps and speak low, fur a youth of twenty is there enting his life, whilst all others are celebrating.
.Joyful sounds rise from the street,


## MILLS and MOULTON.

In "A TRIAL PERFORMANCE," the comedy sketch PHIL MILLS and BESSIE MOUITON are ing down the laughe with, they have melected a certain funmaker.
 reserve the right to add that they and thelr act are much mought after for ahow purposen.


MELNOTTE-LANOLE TRIO.
 NGTTE. And in connerted with cricusea to the
 Ol.E TRIO are xiartilik ninl ununal. amil the act is now proving a hig it in the nildsle weat artiatic excellence of the acrohats.
happy voices are singing in the night. The people are on their way to the theatre, where a special performance is being given. The poor lad forgets his suffering, the acrident that caused his illness, his approaching death, and would fain know what will be the entertainment he cannot see. They tell him of the famous danseuse, one of the beauties of the capital, who is to appear. A wild desire seizes him: he must attend this slow, for he knows it will be his last. His life must come to an untimely end through saving that of a child. A musirian by inclination, himself now an artist, he would again see the footlights-be like other men, if only for a moment. IIe is weary of seeing eyes reddened by tears, sad faces, of hearing monotonous voices. He stretches forth his arms and begs for some small share in the universal cheerfulness of Christmas eve. A friend present silently leaves the room.
Moved by pity the famous dancer comes through the cold night to the side of thi. dying man.
The shadeless lamps fill the room with light, whilst the fire sends forth a rofl glow. On the carpet the warm-hearted artistc dances to the low tones of a violin sceompaniment, her supple and graceful form recalling all the elassical movement of her art. Her arms encircled with gold bracelets seem to embrace invisible beings.
the swaying of her light drupery seems like n cloud of inceuse around her.
laising limself on his eltow, amid the whiteness of the pillows, the dying youth watches and smiles with a delighted air. He no longer sees the sad faces, the anxious mother who has for months
him? He siniles, opens his arms, astonisbed at the vision and falls back, happy-passed in a moment from the glory of the vision to eternity.

You artists, men and women of sublime soul, whose lives are devoted to the solace of the worker and the worn, may you be


MERRY CHRJTMAS.
success.
halify new yeaik success.
CHAS. C. MILLS
german aliderman
 get east. Whll show sull sume net
watched over hin, and who now with terror notices his declining strength. He sees only the white and graceful form, hears only the sweet musie. A new life animates him: a glow rirculates through him. What is this light he thinks he sees? Paradise. full of euchantinent? an angel waiting, hor white wings open to protect
hessied also for the moments of joy and Gblivion that you bring to the careworn and sad of this weary world. And when you die, you alone, hy your art, have livel through all the scences in the great human drama, and you alone are long rememberel ty the thousands everywhere whose liwsou have often lightened.


BERLIN WINTERGARTEN.
One of the mont famous musle halla in the worid.


LILLIAN SHAW.
This clever rocal dialect comedienne, the fore. mont to petticonts with Bernard trimmauss." Thls waa sald of ber in a recently lssued maga zlae, which reviewed at lensth her novel aud characteriatic apecialty. Mise SLaw sings exclu.
BIve conss, written espectally
by
IRVING
BER IIN, and will moon appear in New York with her newest ofering

## REEVES TO BECOME AMERICAN.

Billie Reeves, the musical comedy onmedian and pantomimist, has started the legal process which will make him an American citizen. Coming to this side with the Karno Company in "A Night in an English Music Hall," more than four years ago, Billie has not been back home since. Last summer he booked passage for London, but at the last minute was forced to cancel it.
For three seasons he has been with


IDA MAY CHADWICK.
of tie ciladwick teio
A trio of entertaincrs mo popalar thes have gatin been engaged for a return trip over the
ORPBEUM CIRCUT, baving but recently completed their linst tou on the neme trme.
IDA MAY CBADFICE la a dancer with several buamplonshlp, medala won in competition for ber
almblenese of foot.


JOHN C. RICE and SALLY COHEN.
"RICE AND COIIEN" spell the name of one of the best sketch pairs in vaudeville. They have treen in the two a-day field for meveral seasons, but wilit shift thelr activities next year to a farcleal

Ziegfeld's "Follies." He first opened under that manager's direction for a twelve weeks' engagement on the New lork Rowf. When the show opened in Atlantic City for its premiere Mr. Ziegfeld signed
him for three years with an option on a like period.

Mr. Reeves has refused a nine months' engagement abroad made him recently through the Marinelli office in New York.


 fomermom" In vaulaville. havlug
ade a large. surch hese hin the pheoe. American girl, tall and atntely and
whth an minsual collewnent of hagitg.
is the up tostate ispe of "AA Irimia Dona'R Honeymoon", was nrst prescrited a few weekn ago by the Iroduching Department
 season.


HARDIE LANGDON.
SINGING COMEDIENNE
Booked milld on the MORRIS TIME by J. C.
IATTHEWS. Mattiew Clisistinas and hapy New Year to every Medy.

## ADVICEABILITY.

By WILIIAM TOMKINB
Soine years ago, when new in two-a-day,
An anxlous friend (that werk with the snine Asked me if 1 would watch bla act, and say Exuctly why 1 thought it wouldn't go.

True to my trust I dld my very lest Ti, help him, Just as though the act were infne; Towl him what "went" and sald that te the rest Was changel, or cut, it would then be ane.

Twas balmy manmur. chearly 1 rerall The sun shome lirigitly: the day was fulr. but all at onee 1 fifit n mulden pall
As though a wintcr cblll swept the air
hoard from blm quite frequently before Our correspominace now ta at an end; fi. dwern't flad then to write me any nore 1 shlind experlence and hont a promil


IULLEN and CORELLI

 instinted prase lig press, public and managers GiEO. MULILEN in one of the very fow acrobatic coincliann who can get talk over mucceas. collig. Ins witiy kiyings whlle FII colitilil is thmilling atunts are very amaxing. The act is premented with much danh and neatnesa and so different from any olber comedy acro batic act and working all in "", pee" it is in con ntant demand, pla
ED. S. KELIBR.

## RAILROADS KILLING GRAFT.

Out in Minnesota and the Dakotas, where "drifting" circuses were wont to thrive, the railroads have been taking a hand, and will not haul shows which thrive upon "graft." During the past summer several of this class of small shows were turned down by the Northern P'acific Railroad, which positively refuses to haul that sort of a show. Either the "graft" had to be cut out or the slow didn't travel on that line.
Other roads, it is said, will adopt the same policy next summer, and with such action general and continuous the circus "grafter" will have had his day.
Another thing which is going to kill off this ilk is the fact that showmen who previously ran a grafting show, have found upon trial that there is more money in a clean one. One western showman who had previously been an open practitioner of "grafting" prospered so splendidly during the past season with an absolutely clean show that he has made an open confession of faith in running a legitimate enterprise.

## GIRGUS NEWS

## EUROPE FOR HONEYMOON.

Chicago, Dec. 8.
Tomorrow (Thursday) at Lafayette, Ind., Charles E. Cory and Mary Murdock will become man and wife. Mr. Cory is the general manager for the HagenbeckWallace Circus. Mrs. Cory, to be, is the daughter of the late James Murdock, the traction magnate, and is very wealthy in her own right.
Following the welding reception the couple will go to New York and spend the honeymoon abroad.
Mr. and Mrs. B. E. and Benard Wallace will attend the function, going to Lafayette from Peru.

It is known that W. P. Hall is organizing a circus for next season, and rumor has it that Rhoda Royal may be connected with it. The title under which the show will be operated has not been determined.

## COLES WORTH 30,000.

The topic of conversation among circus folks concerns the future of the Cole Brothers' show. In this connection it is interesting to note that the Cole Brothers' show is only valued at $\$ 30,000$, which puts a quietus to the estimate of values of other circus properties. The line "a million dollars invested" reads as a joke when it is shown that an outfit quadruple the size of that owned by the late Martin Downs makes a tremendous tented enterprise.
Martin Downs died Oct. 19, and the let. ters of probate were granted last week which showed his estate to be valued at follows:
Circus property at Oorry, Pa. . $\$ 22,000.00$ MacDonald mortgage ......... $\quad \mathbf{5 , 0 8 3 . 5 6}$ Securities and debentures...... 3,317.04 Cash in Toronto banks. ........ 37,897.83 Cash in Rye, Pa.


SAM SIDMAN.

## NOTICE!

## "IT MAKES ME SO MAD"

Is the phase olliginaliny coinen by Mr. Shinnan for theatric:al nase. Ansone permittling the use of ame In a theatrical production is violating the laws of decency and manhood.

The Forepaugh-Sells Show, being formed up in Baraboo, will be a forty-five car rircus when it returns to the road next season.
W. C. ("Billy") Thompson will again be the "story man" of the press department with " 101 Ranch" Wild West next season.

Geo. V. Connor will have charge of the side show with Miller Bros.' "101 Ranch" nixt season. He is spending the winter at his home in Chillicothe, 0 .

Jay Rial is in Chicago. From his talk he could hardly be persuaded to abandon the circus. He likes the work and likes the life. He is now the "greatest living specimen" of the circus press agent in actual harness.

Charles Jenkins, a "razor-back" with the Duel Dog and Pony Show, which is now playing theatres, was sent to jail at Peru, Ind., Dec. 2 on charge of committing an assault on one of the boys with the organization.

Chicago, Dec. 8.

Insurance 1,000.00 Real estate Toronto. 5,000.00 Walker Grape Juice at Erie.... $15,000.00$

Total . $\$ 100,198.40$
The value of the circus property was placed at $\$ 30,000$, against which there is an indebtedness of $\$ 8,000$ to the Erie Lithographing Company. According to the will and codicil C. H. Thompson and John D. Montgomery are made trustees, the legatees being the widow, who receives $\$ 15,000$, including the $\$ 5,000$ insurance; the father the yearly income on $\$ 12,500$, and the son the rest, excepting a diamond pin given to Mr. Thompson, and $\$ 500$ to Rev. J. L. Hand for masses.
The rumor that "Bunk" Allen is trying to buy the show will not down. Walter L. Main may be bidding for Allen, who is said to have the money.

It is rumored that Mrs. Martin Downs is dissatisfied with the terms of the will nud may contest it, asking for a full third of the estate.

Eddie Brown is in Chicago again havin! seen the lights of Broadway.

Joe Challis is lorated at the Sid Euson's Theatre in Chicago this week where "Cleo" is the "added attraction."

Arthur Hill, manager of Vallecita's leopards, is negotiating with H. H. Tammen and W. E. Franklin to handle the side show with the Sells-Floto circus next season. If the arrangement is perfected the leopard act will be used in the big show.

Chas. Kohl will, it is said, be the caterer for the Barnum \& Bailey Show next stason. Mr. Kohl was a member of the Kline \& Kohl firm, which for several seasons were caterers to the same show. Their last season was when the show was in Germany. Mr. Kohl then opened a hotel in Poughkeepsie and Mr. Kline took the management of the Park Hotel, Erie, Pa.

Joseph Mayer has closed contracts with the Ringling Bros. to publish the advertising programs for the Barnum \& Bailey, Forepaugh-Sells and Ringling Bros.' shows next season.

## SASSE GOES TO RINGLING.

Chicago, Dec. 8.
Charles L. Sasse, the New York agent, who makes a specialty of placing circus attractions, passed through here Monday on his way to Baraboo, Wis., where he will meet the Ringlings.

hillembani) and de long.
Sounathomal Iron Jaw Ileavy Welght Butancling
Cuder cxelusive minnagement of
140 West 12d St., NACK York. Lihone, 2164 Bryant Cable address. "Jaclev.:"

## WILL BE SOME BUNGALOW.

Maj. Gordon W. Lillic ("Pawnee Bill") is on his ranch near lawnee City, Okla., where he is superintemding the construction of a $\$ 10,000$ bungalow, which he will occupy between scasons hereafter. The Major will stay in Oklahoma until after Christmas when he will come east to take artive charge of matters at winter quarters in Trenton. Gco. Connors is now in charge.


JOHN ENNOR.
JOHN ENNOR, the world.wide traveller, is now
 offeris a gerile of travellogues with beautiful Illus.
tratlons ancured at great trmuble and expense, and


 Ennor in the ortsinatortod on travellognoer. He is
 CAK" and wan one of the strongent features of the
bill at the Wison Avenue Theatre for the weelk



BUNCHU and ALGER.
"THE KENTUCK GHAS" are a dellghtfully clev.r phir. Thedr aplendid volees, neat appearance and the natural polse which permeates the entlic turn, alwnys make them premicre favorlter. Thls goer as it atanly. agents take notice.

J. W. CLIFFORD.
J. W. CLIFFORD, the well known stock co midian who bas for elghteen or twenty years past wen assoclated with best organizations in th wext. Is at present playing vaudeville engage ments, beling booked over the WIIILAMM MORRIS lime
Ills monolog is very well recelved wherever be ppears and his yoilling ls making the same bis it it could alwass be counted upon to do when he was in stock.

## BILLS NEXT WEEK. NEW YORK.

| colomilal. | Bowers, Walters and |
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| tty King. | oker. |
| "Imperial Mustclana." | Mualcal Cuts |
| Charlotte Parry | (Others to ill.) |
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| Kennedy, McGahan | Adelalde Kelmand Co. |
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| Co. | Quinn and Mitchel |
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| akarento | Conper and Roblue |
| Linton and Laurence. | Oras |
| A. O. Duncen. | Ben Beyer and Bro. |



## INDIANAPOLIS.

GRAND OPERA HOUSE COLONIAL, Felly and Calre
Curzon Slaters. $\quad$ Fellx and Calre. Walter C. Kelly. Willa Holt Wakefold Awake at the Grif.
Schrole and Mulvey. Julla Frars. Newell and Niblo. LIarden IIardeen.
bon and Chap pelle.
Sophe Viollnski. CHICAGO.

## AMERICAN.

Majestic.
Bessle $W$ Wno.
Bessle Wynn.
Helen Grantley and
Co. Grantiey
Bonhalr Troupe.
Clara Belle Jerome and GIrIs. Alf. Grant. Steling and Revell Avon Comedy Four. Sandbury and Lee. R. A. Roberts. Nellle Wallace. Emplre Clty Quartet Shean and Warreu. Ie Roy and Clayton. bebnal and Miller. Bertle Fowle (One to AlII )

## STOCK BURLESQUE IN NEW ORLEAN

New Orleans, Dec. 8.
The Wayne Comedy Company, a stock burlesque organization, will occupy the Dauphine. The company opens Dec. 26 and will run until the end of the season.

## BENNETT HAS RELAPSE.

Charles W. Bennett, former general manager of the Bennett Circuit in Canada, who has for several months been confined to his home with typhoid fever,
secured the services of Mr. Ward after a considerable wrangle over price which was ultimately satisfactorily adjusted by a board of arbitration. The price agreed upon for the single performance to be


MILLER ànd TEMPEST
(Grace Tempest and Leon Miller.)
I'resentlag a untque and original surprise, entitied "KIX AND TRIX." FULIY COIYRi(illteid, ALWAYS WORKING.
Merry Cbristmas and Happy New Year to everylwaly. Addresn care VARIETY, Cblcago.
suffered a relapse late last week, and on Saturday was removed from his home in New York to the hospital.

Mental worry over his inability to pro reced with husiness plans owing to his finysical condition contributed to the re lapse. Fred Zobedie is in charge of his aflairs.

## IZZIE WARD GETS A JOB

At last Fred Ward, Broadway's best little layoff comedian, has secured a job. Corse Payton, the Brooklyn managerial wizard, came to the reselo. Mr. Payton
played at the Bijou Theatre, Brooklyn, Dec. 12, was a good cigar. The contract carries 25 cents after this clause. The (igar is to be smoked immediately after the performance by Mr. Payton.
If Mr. Ward is successful at the Bijou his price will rise accordingly, and he states that under no condition will he work for less than a package of cigarettes, two ten cent cigars and chewing gum Formal contracts were executed to bind the deal in the offices of Gordon \& Solomon. "Izzy" signed himself as Ferdinand Israel Ward.


FRIEND and DOWNING.
Merrs Christmas and Happy Now Year to all our frlends and acqualutancen hure atid abroal.


ZICK ABRAMS.
Well known theatrical mall, who enjoys a wide acqualntance from Maine to Callfurnia. and who in now a partner of SUlifivancongidine in the National theatre, san francibco.


KENNEY and HOLLIS.
The above cut reproments KENNEY AND HOLLIS, "THE ORIGINAL COLLEGE BTUDENTS." who have appeared in the principal theatres of America.

We produced our act at KRITH \& PROCJOR'S 23d STREETT THEATRE, OOT., 1003, and have號 STUDENTS." Bince then there have been soveral imitatione.
This reacon the young men are appearing in pew make-upa, aloo ueligg new matoria. They have


## ELIABZETH M. MURRAY

Merry Christmas to all ms frieds at home and abruad.
Dircetion, Ml. Al.BERT SUTHERIANID
"THE MAGPIE" A PLAY.
"The Magpie and the Jay," the vaudeville vehicle, for several seasons of Carleton Macy and Maude Hall, is to be written by Clay Clement into a four-act rural comedy and will be produced next season.
Meanwhile Miss Hall will continue in the piece on the Sullivan-Considine time
while Mr. Macy will join the cast of "The Man Higher Up," a forthcoming Shubert piece, in February.

A daughter arrived at the home of Mr. and Mrs. J. O. Hewitt (Evelyn Lo Coste) on Nov. 25 (Thanksgiving Day) in New York.

Important Notice to Particular Managers.

A high rlass nketch for bigh clam houses.
The maguet that draws the crowda.
Singlog that's charming

(Mise Yeoman.)
McGRATH
(Mr. McGrath.) YBOMAN
fleen in the went for the arst time.
Playiog the WIMLIAM MORRIS BOUB is CBIOAGO.

## VARIETY ARTISTS' ROUTES FOR WEEK DEC. 13

WHEN NOT OTHERWISE INDICATED.
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 An mato min met to primel.)




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## aLRONA-20ELLER TRIO

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## BRADY ND MAHONEY

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## BUCCKIET'S DANCNG DOGS

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## CHRISTY and WILLIS unite tici




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CORBETT and FORRESTER

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## DE MARLO <br> Month of Doo-Clione Oarrs, Amatestana, Month of Jan- Solumannia, Franifect, ecr.

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Rarly \& Lalght New Century Girla B R
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Fiwarde Fred R Grand Mlatoula Mont Eldon \& Cuifton Emplro Calgary Can Ellsworth \& Lindion Jeffers Saglnaw E1 Cota Bennett'n Hamilton Can Ellwood Perry \& Downlag 924 Harlem Av Balto

USE THIS FORM IF YOU HAVE NO ROUTE CARDS


CARDS WILI. BE MAII.ED UPON REQUBST


Mlona Mas jestic Galveston Emerson a
Emerson
\& Bamper Phillip's Fit Winth
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## ECXHOFF: COROON <br> 

Emerison Nelle Bon Tons B R
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emplre Comedy Foar Clicie Carr Amaterdam Hol-

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Evans \& Lloyd 923 E 12 Brookivn

Fagan James Imperial $\mathbf{B} \mathbf{R}$
Fairchids Mr Mra Famlly Hazelton Pa
Falardo Joe Oh Yon Woman B R
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a Fay Elis Cinb Onceso
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## FARRELTAYLOR TRIO

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Mr
R
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Filck Joe Brigadiers B R
Florede Nellie Frivolities of 1919 B B
THE OOMTHO YOUIG ETAR
E A P L PILMNM A doeided hit with "Honey Babe." Who caid "Yankee Prince." Flower Dick J 1558 Bway N Y
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## FORRESTER AND LLOYD

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Fountaln Axalea Emplre B $\mathbf{R}^{2}$
Fountalne Florence Emplire B R
Fowler Almeda Reeves' Beanty Show B R
Fowler Aimeda Reeves Beanty
Fox Evans GIrl Qnestion Co
Fox Florence 172 Filmore Rochest
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Fos Margaret Academy suffolk Fa Indef
Foyer Eddie 2148 Stearn Rd Cleveland
Francls Willard Theato Richmond $\nabla \boldsymbol{V a}$
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French Hent Gerard Bit N Y
Freeman Bros Rentrasantley $\mathbf{B}_{\mathbf{R}}$



Fulton 1814 Bjenville New Orican
Forman Radie 1 Tottenham Court ind Loadom mag

Gaffiney Slatera 1407 W Madicoe Chicago
Gallea Emme Knickerbocker B R
Gardner West \& Sunablne 24 Flm Everett Mec Gardner Georgia Co 4646 Kenmore $\triangle v$ Cbicago Gardner Rankin \& Grimin Majestie Bentle


DEO. 18, HATHAWAY'E, MEW BEDTORD.
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Gath Karl \& Emma Majeatic Ft Worth
Gialor Chas 76817 th Detrolt
Geiger \& Walters 1274 N W 70 Cleveland
Genuaro John Orpheum Moline Ill
Glhbon Sidney C Orphenm Lo Angele
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Gllmore Mlldred Wash soc Giris B R
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## Cardon City Trio <br> DEC. 18, BOWERY, MEW YOEL.

Glesmon Vlolet O II Ridgeway Pa
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## GILROY, HAYNES and MONTGOMERY

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## VIOLET GLEASON

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Gordon Be Marx Majeatic Chicago
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Greno Jaqne Pantages Denver
Griner Charlie A Bunch of Kids Co
Grimm \& Satchell 255 Ridgewood AV Brookilya
Groesman Al 632 North Rochenter N
Grose Ed Bon Tons B $\mathbf{R}$
Gullfoyle \& Chariton Rippo Charleston W Va Guy Bros b39 Liberty Springtild Maes
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Haley \& Haley Lyric Ft Wayne
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## LON HASCALL


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Hamilton \& Buckley Grand Massliton
Hamlins The Majestic Milwankee
Hampton \& Bassett O B Huntaville Ala
Hampton Bonnie $A$ Bunch of Kids Co
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Haney \& Long Falryland Llinton W Va
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Hanlon Jr George 141 Charing Crone Ba London
Hannon Billy 1539 No Hamin av Chiceso Hannon Billy 1639 No Hamilin av Chicago
Hanvey \& Baylles Star San Antonio Tex Harcourt Frank Cracker Jacks $B \quad R$
Harland \& Rollson 16 Septon Mancheater Eng
Harlow Jensle Avenne Glris B B
Hariow Jexsle Avenne Giris B \&
Harmonioni Four Gen St Lonis Indef
Harris \& Roblinon Misson Salt I.ake
Harrls George Bon Tons $B \quad B$
Thin il an HiPint
Booked by MORMAM JETYRIIES, B.o. Ohroult.
IIsrt Billy lnnoeent Girle B R
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Lee Margaret Bon Tons
R
Lee Margaret Bon Tons $\mathbf{R} \mathbf{R}$
Lee Sister Tiger Lilles $\mathbf{R}$
Iee Irene Montgomery
IRe Irene Montgomery Ala
Lee J Our New Minater Co Indef
Lee Frank Inneent Glrls B
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This weok (Doc. 6), ORPHEUM, EASTON, PA.

## Warren Bob 1308 So Carlisle Phila Walters Tom Orphenm Sloux City

Walters Tom Orphenm Sloux City
Watkins Willim Big Revlew Co B R
Wation Sammy 333 St Panio Ar Jerey Oits N J Weaver Frank a Co Casino Elkins
Webb Funny Ellis Nowlin Circus

Wells R C 10 Warren Tottenham ot Eaed Iaedeo
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JOHN W. WORLD
WEEE DEQ 18, ORPHENY, MEW ORIEARs.
Wolfe Walter Bon Tons B R
Woodhull Harry Lad Lifters B
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College Ciris Eecoa't Olicago 20 Empire Cleve-
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Colnmble Colnmble Burlesquers Fmplre Cleveland 20-s:
Gayety Colnmbue
Cosy Corner Girla Cosy Corner Girlis Bijou Phia $20-22$ Luserne
Wukes-Barre $23-25$ Gayets Ecranton Wracker Jacks Corinthlan Roeberter 20-22 Mohawk
Schenectady $23-25$ Empire Alonany Dalnty Dnebess 18-15 Gayety Columbse $10-18$
Apollo Wheeling 20 Gayety Pittsburg
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Iaserne Wilkee-Barre $20-22$ Folly Pattermon 23 -
25 Bon Ton Jersey City Follles of Moultr Rouge Muste Hall N $\mathbf{Y} 20$ Weest. mingter
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Detrolt Providence Lafayette Buffalo 20 Avenue Detrolt
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Jardin de Para Rojal Montral 20 Star Tironto
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20 Brooklyn
Marathon Girls Gayety Phlla 20 Gayety Baltimore Marambra Chicago Masqueraders Majestic Eansas Clty 20 Gajety
Omaha Omaba
Merry Malden 18-15 Folly Paterwon 16-18 Bon Merry Whirl Gayety Washington $20-22$ Apollo Wheellag $23-25$ Gajety Colnmbna
Mise New York Jr Century Kansas City 20 Stand-
Morning Noon and Night Academy Pittsburg 20 Lycenm Wablington
Moulin Roage Ljcenm
Monlin Roage Ljcenm Washington 20 Monnmental
Baltimore Pat Wbités Galety Girls 13-15 Des Moines 16-18
st Joe 20 Centnry Kansas C1ty Parisian Widows Gajety Brookisn 20 Casino
Phila Qreen of Jardin de Parls Weatminater Providence
20 Motropolls N
 bawk Schenectady 20 Olympic N Y
Ralto Ronnders $18-15$ Apollo Wheeling 16.18 Rialto Ronnders ${ }^{\text {Gajety Colnmbna } 20} \mathbf{2 0}$ Empire Toledo
Rice \& Barton Gayety
St Louls 20 Majeatic Kansas Clty
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Rose Sin Gasetl Alhambra Chicago 20 Enson's Cbl-
cago $\underset{\substack{\text { Ragaway } \\ \text { Lonisville }}}{\text { Girls }}$ Gajety Loulsville 20 Gajety Sam Devere Empire Indianapolla 20 Bnelingham
Lonisille Sam T Jack's Avenne Detrolt 20 Folly Cbicago $\begin{aligned} & \text { Scribner's Ob You Woman Co } 13-15 \text { Empire Elebe } \\ & \text { nectady } \text { 16-18 Gajety Albany } 20 \\ & \text { Gayety Boa- }\end{aligned}$ Sen tonaders Gayety Bonton 20-22 Gilmore Springfald $23-25$ Emplre Holyoke 20 Gajety Waab Ington
Star Show Girls 13-15 Bon Ton Jersey City 10-18 Folly Paterson 20 8th Ave N..Y
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Trocaderos Gajety Detroit 20 Star \& Garter Ch1Umplre Show 8th Ave N I 20 Casino Brooklyn
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Wasblington Bociety Girls $18-15$ Gajety Albany
16-18 Emplre Behenectedy $20-22$ Bon Ton Jersey 16-18 Emplre Behenectady $20-22$ Bon Ton Jersey
Clty $23-25$ Folly Paterem
Watson's Bnrlesquers Folly Onicago 20
L $\begin{array}{lllll}\text { Watson's Bnrlesgners Folly Ohicago } 20 & \text { L } & 0 & 27\end{array}$ Wine Woman \& Song Emplre Chicago 20 Star Yankee Doodle Girls People's Clncinnati 20 Em-
plre Chlcago


AI Reeves' Beanty Show Standard Cincinnati 20

 Btankee Hoviow standard st Loais 20 Emplre InBon Toon Gayety Toronto 20 Corinthlan Rochester Boa Omiana Dowey Minneapolis 20 Etar St Panl
Bowory Buriesquers Garden Boflalo 20 Gayety Brigadiers 18-15 Emplre Schenectady 10-18 Gayoty 20 Rojal Montreal
Broadway Galety Gril $13-15$ Luserne Wilkes.
 ton
$\begin{gathered}\text { Cherry Blosems } \\ \text { Pittsbnrg }\end{gathered}$


## HARRY ARMSTRONG and BILLY CLARK

Who wrote "SWEET ADELINE," "BABY DOLL," "I LOVE MY WIFE, BUT OH YOU KID," etc., etc., have added to their long list of hits another,


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| Irving Mildred <br> Ireland Fred <br> Iolees sisters | Mons Gladye (O) <br> Mllmar Morris <br> Murray Merarlan |
| :---: | :---: |
| fobseon Brelkiog | McGown Josephine (0) |
|  | Mann tllen |
| lackion leabel ( 0 ) | MacArthur |
| Jubneon Matty (0) | Mahoney Mrs (0) |
| Jacoby Jowephine ( $\mathbf{O}$ | Moere Fred ( C ) |
| lenalags Steve | Merriman Dick (C) |
| Jobnion Antom | McCauley Robert ( ${ }^{\text {a }}$ |
| Johnson James (C) | Metagar CB (0) |
| Jnlot M (C) | Mack \& Elllott ( ) $^{\text {c }}$ |
| Jeffery Howard Co (0) | Morrisses |
| Jarvis Fred | Mack J O |
| Jarvia e Martyn (0) | Moneta Mive |
| Jackson Avis (C) | Maxwell Elliott |
| Johnson Jack | Marselles (8 F) |
| Jones a Mayo | Mohr Audry (0) |
| Jaeger Harry | Marahal Selima |
| Jackmon Alice (0) | Moray Charlotte |
| Jess John (P) | Mearoy Chas (0) |
| Jerome Frank (P) | - Martio Cyras |
| Johnson Leonce ( P ) | Moore Martha L |
| Jones Earry | MeKay Jock |
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| Eing Chan a Nellio | Mlasech Bob (0) |
| Eendall Blapelte |  |
| Enight Pred (0) |  |
| Kirk Roma (0) | Mnler ${ }^{\text {a }}$ |
| Eally Lewis (0) | Marasellles Jamee (0) |
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| Eoler Harry I |  |
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| Kelcey Alfred | Mo |
|  | Morton Ed |
|  | Morton Jr Harry I |
| Kelcey Frade ( ${ }^{\text {c }}$ | Moxulx John (0) |
| Kramer \& Scheek (O) | Mack * Benton (C) |
| Keife Zena | Maplo Prank ( ${ }^{\text {c }}$ |
| Keller Jessle (P) | Memman $\mathrm{T}^{\text {B }}$ |
| Kenny John J |  |
| Katharin Baby ( ${ }^{\text {P }}$ ) |  |
| Kelly Mrs 3 (P) | Mortow |
| Langford \& $0^{\circ}$ Farren (0) | Masub W Y |
| La Figae ${ }^{\text {N }} \mathrm{J}$ (0) | Mells Three |
| Lontinga Hilda | McGlofn Jomephine |
| Linton Harry B | Mowatt Be |
| Lester N 8 | Mack $\mathbf{H} \mathbf{H}$ |
| Lee Henry | Melrose Fera (0) |
| Lavine Arthur | Metealfe K (C) |
| Latton Nellie | Mader Mr (0) |
| Leain Besate | Meyera Zena (P) |
| Leclere Molse J | Moore Helen Jeeste (P) |
| Lawrence Fred | Mayo Harry (P) |
| Le Valadous | Melnotte Twins \& 8 B |
| Loraine Olga (0) | Miles B |
| Laughlin Anam | Moore at Yonng ( P ) |
| Lee Irene | Melville \& Higgans |
| Latell Edwin | Millio Robt $\mathbf{O}$ |
| corraine * Dudley | Mosher Ed |
| Laby Edna | Marphy James 4 |
| Loraine Harry | Mansfeld Lola |
| Lehtman Al | Misyo \& Rowe |
| Laurent Marie ( 0 | Mardo Tom |
| Lewia Dave | Murphy Leo ( C ) |
| Latina Mile (0) | Miller Mrs Harrs ( ${ }^{\text {( ) }}$ |
| Lahl Edward (0) | Marphy ${ }^{\text {( }} \mathrm{J}$ (C) |
| La Vello violey (0) | MeDermott John (C) |
| La Darras Three ( ${ }^{\text {( ) }}$ | Milliard Frenk (0) |
| Lloyd Herbert ( 0 ) | Maras Mrs, (C) |
| Lamolse Rene (0) | Manning Mabel |
| Leondor Mre May (0) | Normans Harty ( O $^{\text {( }}$ |
| Lavadsus The | Niblo Fred |
| Le Clair John | Nelson Ida Marie (0) |
| Lambert * Williams | Nixon Moras (0) |
| Luven Harry | Nicholas Nellie $\overline{\text { V }}$ |
| Lesile Jim | Nowmana The (C) |
| Leonard James | Nichols \& Croix |
| Lipman \& Lewle | Nelson Chas (C) |
| Long W P D | Nelson Chan a Co (P) |
| Le Roy victor | Nelson Walter |
| Lioyd Herbert | Owoller 0 |
|  | Oberman Ade I (0) |
| La Tour Sisters (P) | Olmateed I $\mathrm{C}^{\text {(0) }}$ |
| Labby Fred (P) | Obem Jomb |
| La Vad Bert | Otis Prora |
| Lavine Arthur | Onteman Chas ( 0 ) |
| Lakola Hasel (C) | Orma Grace |
| La Maze Brou (C) | Overing Trio |
| Le Van Bert | Onn Mre ( ${ }^{\text {P }}$ |
| Lester Great | Pealey ${ }^{\text {L }}$ |
| Morris Eitty (0) | Perry Low |
| Moore Eerbert (0) | Perry Blators |
| Miley Katherine | Primroe |
| Mudge * Mortos | Price A Battice |
| Marray ${ }^{\text {\% }}$ ( (0) $(0)$ | Parker Victor |
| MeGlols Albert ( 0 ) | Price Cuns |

# ImmonowThe Only. Flats Catering Exclusively to Performers 

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## hanan).-D-0: 1 dame Brothers, Rifner and Cook Bd Dunthorat and Co. <br> Bechanan). (Oeorge Theodore, mgr.; agent, W. K.  ptotheri, Ealcraties and Roblineon, Margerie <br> George W. Day has contracted to ensay the role In "A Prince of Tonight" (Mort Eloger'a), formorly tazen by Bert Bater. <br> Ingleh Jact, 0 'Brien, who is playing vaudeville pagmementa, mya he can't get any matches; that Papto and out Montan Ject solvin, Wretica, Kan. He lald off here last week. <br> Bihy Walters, formerly of Howe, Wall and and Reiton.

Belle Stone; widow of the late sol Stone, began
Hardle Langdon left Obicago aunday to open Bate ge. Louls for her out-of-town tour of the orris cirenit
Harry L. Weber was glven a Judgment of $\$ 37$ "A WInnlag Miss" takes to the rosd 17, openlog at Muakegon, Bich. Boyle Woolfolk has the
company. James F. Fuiton is atage manager and company. clamames a role.

The T. M. A. beneft at the Cbicago opera
boute proved a big ancees.
The Vletor, Culppewa Falls, Wia., han re-
Farl and Bartlett $\overline{\text { Fill collose }}$ colth the "Tay
wompany at Milwautee, 18.
Darwin 8. Karr, husband and pereonal reprecentative of Fiorence Bindley, is reatiog in ChiCego untll after the bolidays. He la with "Way cation.
Ollle sherwood has retired from the act of Billy
morric and the sherwood slaters and bas been repiaced by May Curtis, one of the original "a B. C. D. Otria." No change has been made in
the name of the act. It opena at Calgary Jan. the name of the act. It opena at Calgary Jan.
10 for the rantagea' clrcuit.
C. M. Blanchard, who owne the "Christmas at Higgingi act, la mendlog ont two more randerillie
eets which will have the names: 'The Fidile acts," hich "ill have the names: "The Fiddile gerdner Blanchard, author of "Chrlatmas at Big.
Fellx 8 . sulmmer and $P$. A. Henry have leased the Majeatic theater in Rockford, Ill., and it Will merly formerly had the thirty-arst atreet theater in this city and Henry was a booking agent.
Merrs.. Troupe of recrent Troupe of acrobats, has recovered from her a member of an acrobatic act now in vandeville.

Dolan and Lenharr arrived in Chlcago late lagt week, having jnat completed a toar of the s.e.
CLreait. They opened on Association the this wreek. They opened on Association thme this

Clark and Verdi '"tried ont'" their new act In
one of the smaller theatres lant week under and one of the smaller theatres last week under a

Harry Short, who closed with ''The Girl Ques. tion" recently, left for Now York on Friday of
Ist week. He la contemplating a dip linto vande. vile.

The 'land show,'" diven at the Colisenm nnder end Batarday night lateago Tribune, came to an
it proved a succesan.
Oharles Frohman, William Gillette and John $D$. Whiliams were here from New Yort thla week not the
nilinols.

## HOTEL $ロ L Y M O U T H$

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THE RUDGER
Trutibed zoomen zmenometha
261 Woat 42d St., Now York

Keogh and Francla, who have been playing As-
coclation time, open for Wuliam Morris 12 at East 8t. Louls, ill.
Vtollnaky will open 27 for a ten weeks' tour of the Pantages' Ctreust.

The Sieele Siatera, Anstralians, who have been on the Sullivan-Conaidine trme alace Aug. 12 had wet. They left here for Texal to play oix week for Paul Goudron.

Cosey Holmes, of Chicago, hat landed the book ag of the Plagn, Norwood, O., a new 800,000 Company. Holmes bas aloo arranged to loots after and boorting end of the Electric, Ooshocton,
thíMILLER HOTEL

 ADTHGN APD EUROREM, RINT.

WINCHESTER HOTEL
SAN FRANCISCO, CAL.


WALDORF HOTEL





montictirs tavis d'zots
135 w . Hith sh, noor Iroodwoy. Mow York


11 Cameron has reorgarized ble aci tnowa Al Cameron has reorganized hls act known as
"The LAat of the Reglment", and has en
gaged Lon milier, Sld Bartlett, Matt Hesly agd gaged Lont Miller, Sld Begiment", Mand has
Bruce Logan to sipport him in the oft Heasly

The Hrdilickas lost a pocketbook containing ses and a diamond ring while appearing at the $P$ eo ple'a, and two daya later it wai returned to them, everything intact, but without explane

Candeld and Carloton, "Little Hip," Three Trlo opened on the Walter Keefe time this week The "Phantastic Phantoma" open 18.

The Woods Kilduff Co. opened for Willinm Mor - Portamoath, 0.

Jimmle Lucas has closed with "The Golden Girl." In Which he was starred. and opena thi week at memphls for a tour of the Orpheam Cir

Julain and Dyer arrived in Ohicago from Ouba lant woek and op
"The Kisoing Girl," at the Cort, will go on the road Jan. 1 to the Pactac coant. The repor irequegnised is withont forgnation. be orbanked without loundation.
Hennings, Lewia and Hennings, booked for the
Bnsh Temple last week, arranged to play Instead Bnsh the Castle, Bloomlogton
$\checkmark-$
held at the Coliseum 16. Members ball willi be in costume. The committee in charge conalata Jesse Qulan. Dake Darrow, 8. B. Rlcardo and "'The College Girlas" lost Nov. 14-17 at ine Moines, owing to a delay in handiling the baggage
at Kansaa Clty. There was some tle-np in trafir and the transfer team conld not reach the rall.
road. although the traln walted a long time. Thic date wan called off altogether and the compan

Bert Lamb, formerly the "Morgan," of Mor
gan McGarry, has and Roberts act, taklig the place of $W$. C. Hase The McGarry Brothera are now together.
The Harry Sheldon character play referred to
freqnently in these columns rreqnentiy in these columna, which will be pro
duced by George. M. Coban in New Yort, wil have the title "MA Husband, Ne Whe and a
Friend." Lee Kohlmar, who wan under contract to Martln \& Emery, will bave al leading role. and Martln \& Emery will be assoclated with Colian in the ownership of the production.
Hariand and Rollison begin their second tou of the Pantages' Clrcuit at the Rmpire, Caigary.

John P. Reed 'reated" at his home in Kendal John P. Reed 'reate
ville, Ind., last week.
Steele and McMastera are in Chicago J. H. Yeo has retarped to his home at Mllwau
kee,., sbandoning the ldea of patting ont a "grir
act.

Keene snd Adama, who are touring the Pantages
Circult, expect to return to Chlcsen about Feb
 Schlndler's.


## SAN FRANGISGO

## VARIETY'S Western omce.

2064 Sutter S
By Lester fourtaig
NATIONAL. (Zick Abrams, mgr.; sgent. A.C.
W. P. Reege.).-Bill well balanced. Malvern Troupe, very clever, held down opening apot ordinary;: Bllly Clark, good line of porrenge landed solidiy; Grimmima and Gore, well llied. character changem rapld and clever, closed stronk blg receptlon and closed to a riot; Godlowaty
Tronpe Tronpe, Russian Dancers well recelved. Under dresing of infy material for the women would be a declded improvement and a necosnary addl AMPRICAN (Abe Colin. marr.; agent, S. $C$


 Stelling's Comedy Hist Thmwers, very rleser anil well rewarded: Colty and May, "Ventrlloquiat
and Danclng Doll," scored nicely; Williama nnil nale. character change artists; Bandy and Fictil s. \& D.: La Velle and Grant; equilibrista. com

THALIA (W. S. Allin. mgr.; agent. dircit)


JAMES MADISON
VAUDEVILLE AUTHOR

 cluwes book of newent comeds material. Price 81
1493 Broadway. New Yorlt. Hoars 11 to 1 Just completed and for sale: "IN A GERMAN RATHSKELLAR" for two oomodiana, soubrot and oharaoter womas.
 Porforming Foats of strongth, using uttle angers Aok BMITH \& ALBEE, Agenta.

## $N$ A N — C <br>  We are Inoroasing the aot to \& pooplo for the coming noaton. | coming |
| :---: |
| $\Delta$ addrose | <br> ZENO, JORDAN ANd ZENO <br> photos, OABDIETS, sp.60 por 100. Fivo 

$\rightleftharpoons$



| IN |
| :---: |
| "AN ACT |
| TO ORDER" |
| By |
| J.M.WIEST |

## HARRY AXD KATERYME

## (GEREY XMAS AND HAPPY MET YEAB <br> TE Easily Applied -Quckly Removed

Agent ALF.T. WITON

Venderille Artints, slionld use Hepner't Grease Palnts and Liners, because they are larger, cont



Danclog Girls; Maire Iamar s. \& D.; Del Adel-
 the houre after Sanday sth. Vietor has held bio

The Orpheam bas had a monk and Pantages
also, but Bob Bnem has nine of them. Prot. I. Rowe's Batoonn whas nlee of them, Pror. the
for at leant a month dnring which thme the Theatre will be mompleted and vait Improvempent
 one. An aquarlim of at leant 48 canea will alieo
lo inatalled in monjunctlon with a large encloeed if inataniled in ennjunctlon with a large enclowed
mohkey house.
Wis. Z. Tirnany thin wew quarters next to the Central theatre.
Sld Granman. the $\overline{\text { wertern manager. and J. F. }}$

rect: rehearsal Mondoy 8) - Nov. 29: Arturo Bernard deest protean sit of seanon, scored heovily
and deerveliv: Ed
F. Reynard, ventrilogntal act Mond 1des well worked; Heary, Cilve, osslisted by


 Ferrell
TAGESthers. bleycle act, appealed.
(W. Jirect: PANhesreal Saturdav 11)- Nov. 27: Yule and Simp
mon, alnging and imitatlons, scoref heavily: Iulgi
Plicaro Plicaro Tronpe. RRsley ncrobstk. appealed. Stlli
Clty Quartet. fish with nperial dmp. made act Clity Quartet. inlsh with aperini dmp. made act
mere: Wm. B. Ramadell and sintern, s. and d.,

 not of the seanon and will get a plle of money
The heavlest blling for, any thentre thils apmenn is
bolng done on limelng done on Consul. -"The Tmo Many Wliess" Co.
clomes berp Saturdary night. They are pinving to

 fagure a way to get hack home. So far the man
agement bak not provided the mans and agement bak not provided the meank, and, further
refnmed to allow Schuberta" "Witchlng Hour" Co at the Auditorium. to flve them a beneft.

## NOTICE TO ADVERTISERS

To be certain of changes in standing advertisements as ordered, all corrections should be in the New York office of VARIETY by Tuesday afternoon. Standing advertisements are subject to change in whole or in part weekly.
J. Bernard Dyllyn left for Globe, Arla., Mon-




 phrles.


 member or
 Jomes Hotel, hos. trausforred to the Hotel Con-
tinental on Elis Street near Powell. Dan Lawler tinental on Elis Street near Powell. Dan Lawler
or the shepard Kla
shubers All Natlonals wilth T. C. Anceroft ind Connle Mack are among the artists registered this week.
 where they will remaln for mome tlue.
Through coortesy of Sullivan and Consillline and

 buy purchasing ate englne for the town. str.
Abrame lata large ranch within two miles of slison.

## DENVER <br> By CHAS. D. JAOOBS

ORIHEUM (Martin Beck, gen. mgr.; agent di.

## NOTICE TO ARTISTS

Artists desiring to pusohase diamonds are now in a position to buy them of me on time at cas prioes. Write for torms and partloulars; buainess atriotly oondedental.

Buffalo Representative,
JMO. J. MALIOY.

## BOSTON

by ERNEst L. WAITT
Hoon 215 Colonlal Theatre Bldg. AMEILICAN (LIndasy Morison, mgr.; agent. Villam. Morris).-Jullan Eitinge, headilned, new stufr: Ntalev and Burbecks, old but atill good cerorge W. Day, a tine llae of talk, well done and
 scream when the inule gete buay: the Kohler trio
excellent grand opera minging; Iiallen and Fuiler great comed; Devol trlo, gymanste with Fulpri srunts; Cardowinle Slaters, character dancers, Ara rate. Next week: Eltinge, Four Mortons, Tyler
and Burton, Caron and Herbert, Allen Shew Hawkins, the jumper.
 Carter de Haven, headlined, with Hansl Hanke
accompanist, and excellent mong, dance and accompanist, And excellent mong, dance and
change act; Elcanor Gordon, blg local favorite
in In comady skectch, drew, blg bualnecs, Gavorite
warda "Graduatlon Day.. good fun, good muale warda "Graduatlon Day," good fun, good mualc $;$
Robby North, amusing; Viliage Choir's slnging
 loepinning to end; Nlchols Sisters, Apdele-o
unimuls, ane: Gordon Eldid and Co. In "Wo unimuls, Ane; Gordon Eldrld and Co. In "Won Pestlval: Howard and North, Eleanor Gordon and
Co., Lulu Beeson trlo; Tom Barry at Coioward Beeson (Jay Hunt, mgri; agent direct)."Avenue Girls," featuring Wili Cohan and Dicz Black-good muslcal show-in house bill are Joe
Fiynn; Belle and Richards, good mualcal act Fiynn; Belle and Richards, good mualcal act;
Wood and Lawson, s. and d.; Marzullo and Wolfe, lar att; Burden aid Reham: musleal Stewart Cunnlugham and Foriley, Coleman aud Merton
the Dunmores.
 coivmbia (II, N. Farren. mgr.).-The Mryaillers,
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Barron, Yartell family of ajelsta, the Bartolettio
 - zeectro, Are dance; Demonia and Bell, wrotee character sketch; B. Warrem Hateb, sketch; Marie Camella, ballads, W. J. Holmes, comedy,
NEW, PALAOS (I. H. Mobher, mgr.; agent, Nat'1
raree
B. O.). - The Gareno, comedy juggiing; Kip Reed, hlack face; of cards; Green Bros. Jagglers; Gere and Delanes, Ekaters, (Chas. Campbell, mgr.; agent Nat'i B Haines, comedian; Mr. Oonnelly, a. and d.

Mrinagere of Washtagton, Pantime and Old Baturday by the major becaute their abowe were too cood-that is, becanse they played acts without a theatre license-axpect to arrange matters so at to reopen later in the week.
William Morria will prodnce bere Dec. 27 new swimming act, inctudiag
high diver and two girla

Morris local agency, Fred Mardo, manager, it Galiagher, manager. $\qquad$
Gordon Bros. new theatre in Cheisea has cnt on

## PHILADELPHIA

## Br GRases ic. TOUEA

KEITR'S (H. T.. Jordan, mgr.; agent, U. B. afternoon audience to conslderable enthusiasm, about the best thing that can be sald about any bill on its arst showing before the nsual frapped bunch. Sam Mahones, the athlete who swims in
ice-water, held over and was third. The honse was pretty cold untll be bowed orr. but Ray
Oox tarted them golng and from this out it was Race. "Cowboy"' Willime prom opened inatear

 clugg. Phil Stata, a newcomer won a fair
amount of lavgiter and talked bis way into amount of laughter and talked his way into Brown did bis with their capital. dancing num-
 meeting with gpproval on each namber. A very preto
of the devotion of a alave to hia master who had oeen better daya was presented my Jobn $P$. Wade and Co. Lyona and Yoseo then pont orer a big bit with their mualcal act, nothing better
in this inne havig been eeen here. The boya
do everything well and shonld never atop golog. The next apot was given to the Fiying Martins aying trapere with some starting work on tricks well
bandiled, met with ready
response. The bonse was jnat right at this time fer Howard and North and thls pair pat over one of the higgest
langhing hits bere in some time. For the clos. tng namber the , Top ome the World Dancers;:
Atted in jost about righ with near-boliday atted in jnst about right with a near-holiday
atmoaphere which had little tronhie catching atmoaphere Which had inttle tronhie catching
the nincy. The act is not as strong as when
 M. P. O. O. A.). Mande Odeil gave Philiadel.
phianis their arat ghmpse of her much-taiked of

 colf. four' dally and ahe did not exert her colf. A serlea of abont eight poses was her
mite. MaOde proved a good box omice attraction at $10-20-25$, but crused no sengation. The bal.
ance of the bill reached ance of the bill reached a fairly good average.
Dan Maley ment throngh mlidiy with charater Dan Maley went throngh mildily wilt character
congs. Fiaher and Fisher, comedy cyclists, won conga. Fiaher and Fisher, comedy cycilists, won
favor.
De Paco Brothers met with favor in a atraight masical act. Courtney and Dunn An-
lahed weakiy after starting well in a mong and dance act. Mannlig Brothers pleased with wire
walling and Jngrling. Lonla Granat was ited Imperial Fonr paused in good shape with sling ing, the comedy needing improvement. Ple
tures. PALACE (Isador Schwarts. mgr.: agent, M. Pical act ran away with the chief bonora. There giria have developed into a really valuable act good with his stories and songs. Fougere and
Emerson pasmed in their familiar specialty. Gorman and Eaphey, two giria, orrered a hanjo
playing act of fair merit. Waldron Brothers piajing act of fair merit. Waldron Brothers
proved abont as nufnnay an any German act jet proved abont as nnfnnay an any German act yet
seen bere, bot did well with ainging, Their
"comedy", bhoald be dropped. Hamiton and "comedy"' shoald be dropped. Hamiliton and Howlett offered an set shaped on the old one
of Hamilton and Gligna, of which the former wai of Hamito
a member. Howlett, is which the former was
plan banjolst, and playe one of Glynn's pleces. The act wais well
ifised. The De Conta Duo. xylophonists, who ified. The De Conta Duo, xylophonists, Who
tried out a newiy formed act. pleased. Lester and Onlnn pnt over a falr danclog aet, and Delpended bimbelf by the nected to win warm favar.
UNIQU: (R. J. Barry, mgr.; agent. I. B. A.)
Jack Stockiton. With a barlesque show until recently, won the big share of honors. His monolos and parodios toak him through with a ruah. actress, bot that was all. The plece le a poor vehicie, and the trio aboold hant for something
worth wille. Jenale Andrietta pleaved with congs and a reettation. She might get something new to read, for "Rosa" is abont done. The act ofrered to the Triee Nemos appearis new and it to anything of moment. They are three gris fairly good dancers, but ohowing nothing new
Anatin Walsh showed bis comedy fuggling act.




EリT

in a novel, quiok ohange, originated by hor, ro. and bohind woreona by "artistor", devold of idone Direction AL SUTHERLAND

## IUIES RUBY

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ROOM 4as.
LONG AORE BUILDITG, THES BQUARE,
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j08. B. TRAUT, gico Fifth Ave.,
with some stepping. The arat part of an act drags badiy. George Offerman part of their TROCADERO
(Charles Cromwell. Pluses.
mgr.).Whatever else may be rald for or againgt the nhow given by the "Broadmay Galety Giris."
it is certain that no other show in elther bur lesque wheel has attempter a number like the one which is made s Peature of the hurlenqui by James $H$. Curtin's aggregstlon. The num
ber may be called "Foolish Questiona, led by Harry Antrim, hacked by ten chorin glrig and several of the latter are called upon
to deliver linen which would mond roul to deliver linen which would monnd rough enough
wero they handied by men. There has heen wero they handied by men. There has been a
han on "cocb' dancers in this city all this eos son, but nothling in that line that could be shown
qnite reaches the inmit of this number qnite reaches the 11 mit of thin number. The comedy is the weakent part of the nhow. In the
arot part "At Monaco," which is credited to
Carit Cariton and Terre, there in rery 1ittle in the
comedy, lipe which can be called meritorious, but happily, the plece does not rest entirely on the
comedy, and with a llbersi aprintling of mu clical numbers. well put on hy Aurello Cocin and the majority of which are wril handled hy



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## ST. LOUIS

## 

 colominia (Frank Tate, mgr.; agent, Or- bert Aehley In "Held Up"; Curzons slaters, the Haman Butterdies; Wilbur Mack and Nella Walker In "The Girl and the Pearl"; Alfred
Bertrund and Company in "The Broken Vrn"; Bandberg \& Lee, comedlans; Irene Romain; and 8telling and Revell, European gymnasts. For Dext week are announced tbe Gelnba Girla, Mme Crawtord Carbon and willard, Charles Mason add Co., Brent Hays, Kroneman Brothers. GReum circuit) Marles Wallace, mgr.; agent, Orpheum circuit) Martinl and Maximilian, eccentric
comedians; Cooke and Rothert. Apache and other dances; Fiorence Wilson, comedienne; "Senator" Frank Montrone, George, Anger and Co. In "Jack the Glant Kilier"; Milldred Grover and Dlek
Rlchards. Bongs and Maxim's Models. For next week: Gus miwards "Country Kids.". Goldemith Faynett Hopp, Barry and Halvers, the McGradje. Faynetta Munro, G. Herbert Mitcbell and Marab Cralg.
OLLYMPIC (Pat Short. mgr.).-''The Merry Whdow,'" third tine is with Francls Cameron as
somula and Charles Meakling as the I'rince. Solmia and Charles Meakins as the I'rince.
BTANDA KD (Leo Relcbentich mgr.). The Karn Devere Show with Matt Kennedy in pleaning. The ollo lneludes whlibur Held, J.
Grant Gibeon and Adele Ranney and 'The Water

Melon Truat." The support aleo Lncluces Lillan
Steeng, Ed. J. Morris Fred Guillard and Mabel Stean, Nort weet the Bis Berlew, the Oatter Cillar Dance and the Girl with the Purple Meak.
GAYETY (0. T. Crwalord mer.). quaraders precent fairly auceentility any Hot Old Time" in two acta. The catit inciudes Joe J. Faust Operan McMahoa, and in the ollo are the Flo Curhman Trio; Mile. Ani, society ermenati
 acrobate. Next week: R1ce and Barton's Galets Co. in "A Night at Brightoa" and "The TomderYoung and otbera.

Jobn Havinn in letters to Manager D. B. Russelt of the Imperial Theatre denied that the house had been rold to att. Louls vauderille syndicate.
Editb Singleton of St. Louls, who wan a chorus girl at Delmar Garden last sammer, la back in
the "Merry destudying Natalie.

A alte for a moving plcture sbow at Mamt and Vanderenter avenues, Northweat st. Louls, was
secured hat week for $\$ 5,750$ and $\$ 20,000$ bouse will
be bollt at oace.

Mrs. Lealle Carter Payne was in St. Loule Sunday consalting with her attorney in regard to a sont she has pending against the Delmar Gardea left for the soath.

Mlldred Morton, St. Loula' youngent prime donna cooprano scored a big individual succoen at to ber home town since she graduated as a vande ville star. Miss Morton has an exceptionally clear and rull voice and varied her selection by eanly of Summer" and other vocal leaps from tbe popular to the atandard and ever the claceical. She ormily eatablinhed bermelp as a favorite. Mise Morton'a parents live in St. Louls.

BATOMES, \%. J.
BIJOU (B. D. Howard, mgr.; agent, I. B. A. Kehearial 1).-Berkley Broa.i mugical comediana,
 pleased; Nice and Lovoly; and d., woll recelved TloNAL (J. J. Force, mgr.; asent, Joo Leo).Vaudeville and m. p. Larken and Daly, s., and
d.; H. K. Zeno, comedian; Bull and BiII, colored comedians; R B. Neaman, comedian; Ia Bue and Holmes, s. and d., and Baby Clarice. ROY ( FARE.

SHEA's ( Michael Sbea, mgr.; agont, U. B. O.) -"Peter," "educated", monricey, beads the bil thelo week and was the calk of the town. Fon slcisu,"' por the frat time here; Mr. Master Mo JImmie Barry are old ravoritea and are colng bis The, Robert Du Mont Trlo ln "Hotel Topeny Tur vey" have the dalntleat, beat dremod acrobatic
comedy of the geason; Fred Dapres with parodice comedy of the seazon; Fred Dapres with parodite
and monolog is golus blg and all was materla and monolog 15 golng ble and all me materlal 10 get plenty of laughs; Berold Forbes and Carrie Bowunan open the show with a ligbt alnging and dancling change act. Next week's bill licludea
Nat Wills, Murphy and Nichole, Mme. Herman Roones and Bent and Pedersen Brother... Herman
DEN.-Weber and Rualis Bon Ton Extravagansa DEN.- Weber and Buash's Bon Ton Extravagansa,
beaded by Baweon and Clalre, opened big with beaded by Rawion and Clalre, opened blg with
well dressed pleansing, show. The Baweon and wialr act. "Just Kldo,", soes. bigser than ever. and ILAFAYETTRE. Sam T. Jack's Own giow. witb
Battling Nelson, a spley mow. BUFFALO.


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COLUMBIA (M. C. Anderson, mgr.; agent V. B. O.; Sunday rebearial 10).-Baptiste and Franconl, comedy acrobati, Ilvely turn; Ruby
Raymond and Co., nice danclng: Mualcal Johnatona xylophone, went blg: James Harrigan, tramp jugxyophone, went blg: James Harrigan, tramp Juge
gier, fughing hit of bll; Mr. Hymsek, change act, Ane: Mauricla Morichinl, colorature ©oprano,
great bit; Charies the First, well tralned great hit; Charice the First, well trained; $A$ very
and Hart, colored, good; "La Petite Review, " alag. lng number, sood.


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Wateon puta over mome ane comedyr although
at itmes near the llmilt. at timee near the llmit.
gTANDARD (F. J. Clements, house agent.).'Ranaway Glria; got a false atart, and dil
not get to golige as fast as meme of the other not get to goling as fat an mome of the other
burlesque ahown which have been here this aea. son. Jack Rled and wife are featured, and
they made good. The real blt of the ahow it Frank L. Wakedield, ln "'uope gend" character, and bla ever moen bere. Hia llnes are original San; Mondey reheary Hart, mgr.; sgent, Gut and d., Eood; Emonda, Emersoon and Emons, Savoy and Co., poilog; La Booth and Caln, lew Benedlek, b. f.; K. Ito and Co., Mr. and Mrs. $\triangle$ Athar Sonv. Gus 8un; Sunday rehearaal 9).-Georgia Gari and d., good; Blly hay, Chlnese munician ROBINBON's (Harold Moran, mgr.; agent, Casioo Co.; Monday rehearsal 10). Joe Fenton and Brothera, acrobats; Princess Susanne, mldget
wiro walker; Burns Mulcal Trio, Frankiln NOTE:-Frank Reed has parchased the gavoy In Covington, Ky.

## EIMGRA, II. $\mathbf{T}$.

MOZART (G. W. Mlddieton, mgr.; agent, 1. B. O.).-Beatrice McKensie, Walter Shannon and bor and Gordon, hlt; Lillion La' Varde well recelved; Gordon Broo. good; The Plottis, Itallan alagiog act. MiniLho (F. W. Mcooapell, mgr.; agent same). Habeck and ioach, Eallh Merredith, Hacel Ekgel, Molly Brown, Masle Moore, DDoroth
Bulla and Max Bremo; s00d bill. J. M. BEERS.

## margitiorg, PA.

B. ORPHEUM (C. F. Hoptins, mgr.; agent, U. B. O.).-J. Hanter Wilson and Eme Pearson, lag, very sood; Dolly Convolly and Percy Wenrich, aloglngs many encores; The Sully Family, acrobets, scored; The Neapolltans, rendered very enjojabio operatic selection; Mrs. Fay, made a




 Byron and Blanch, comedy akit, 'rianily Jars:

## ITMCOLT, MEB.

ORIPIIDUM (Martln Beck, gen. mgr.; agent dIect; rehearsal Monday 0). Week Nov. 29, a blll Leadiner; Sansone and Dellia, strong act, a surprise every, mlunte; Tom Waters, asme Tom, same hit: Clart'a Monkess, entertaining; Montgomery
and Healey Slatera, Band d., good; Kelly and Kent, laughlng hit of blll; Subera, Coakley and McBride, mlnstrels. Week Dec. 6 : Pillu, mind reading dog: Ilenry Clive. Waiter Lewia and Co.. The McGradys, Cbas. Abern Troupe, Goldsmith
and Hoppe, Paulline Moran.

## MARYLAND.

MiARYIAND (Fred. Schanberger, mgr.; agent. iween Mabel Bardline and Co. In clever aketch, "Suey San.:" and Burt Shepherd, the Auatrallan sac's Circus, amusing. Lew sored blg. Berzac's Circus, amusing. Lew Hawkins, minstrel, sfabooey, excellent.-WILsON (Joe Dillon, mgr.; agent, Joe Wood).-Chas. B. Dayton, very good; Dean, siliey and Co.. clever aketch; Frosrecelved; Lemuela and remuela, amusing; Fransoela and Lewls, gond; Leonard and Wood, laughable; Cornelln and Wirbert, seore.-VICTORIA (Pesice \& scheck, mgrs; agent, William Morrls). Minatrela, now known aa "The Imperisl Min. atrels"; "The Country Choir," pleanlog; Viola bicyele; Cunnlngham and Devery, good; Kilties Trio, dances; Montgomery Mualcal Duo, good; HarBI, ANET's and ber "Danclog Dolls," clever.--Burgos and Clara, wIre, excelient; Harry Botter
and Co., npplause; Barry Brothers, athletes, good; Merril, very good.-THEATORIVM (Howard $C$ Jacklos, mgr.; agent, Joe Wood).-Beck and Evans, muaical, bit; Krauterman, aerlal, good, (Wm. Ballauf, nogr.), -Mext Whirl," excellent show to capactig. MONUMENTAL' (Montague sucobs, mgr.).-"Cony Corner Glria," fair abow to good houses. GERALD C. SMITH.

## mobile, ALA,

LYRIC (Gaston Neubrik, mgr.; agent, Martin ig hit: Charlene and Charlene, Mulver, sketch Arthur Whitelaw, Irish comedlad, well recelved learl Allen and her Jockeys, pleased; Ila Grau
 Barlow and Franklin, aketcb, blt; Tranta Mid geta, novelty act, very good; Pat Carney, Irlab co
median, pleased.
-Truedil lory Sleters, clever. SIDNEY ROSENBAOM.

## HEWARE, M. J.

PROCTORS (R. C. Stewart. mgr.; agent, U. B .; rebearsal Monday 9).-Good show. Georg Coope and Robinson, funy colored comedlens, ar clde Capltalne, clever; Rossl and Paulo, operstl

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pop. Vandeville house just opened bero, and 10
doing a land office busineas thua far. jod o'bryan.

Pou's (s. z. Poil, prop.; E. J. Windisch, ren
 Leading Lady"; with May ruerite Haney, Ralph
Lyon, Ed. Coleman and others the feature of the Lyon, Ex, Coleman and others the feature of the Fisher, "The Half Way Houne," very good; Jar
 The Bowman Broe. blackrace, good; Tesmanian Troupe, womnn acrobats fiee apeclalty while wir

## HEW ORLEATE.

$\begin{aligned} & \text { ORPHEUM (Martin Beck, mgr.; agent direct), } \\ & - \text { The Orpheum Rond } \\ & \text { Bbow } \\ & \text { tis bere with witt }\end{aligned}$
Girls from Melody Lane, $\bar{A}$ Bite of old Chelsea,
Hyman Meyer, La Titcomb, Melville and Higglna,
mgr.; agent, Wm. Morria; rebearsal sunday 10).
$\begin{aligned} & \text { Besnah and Miller, Mabet McKinley, Shean and } \\ & \text { Warren, Leroy and Clayton, and Sophle Tucker. }\end{aligned}$
$\begin{aligned} & \text { Warren, Leroy and Clay ton, and sopble Tucker. } \\ & \text { WINTER GARDEN (Lew } \\ & \text { Rose, } \\ & \text { mgr.; agent }\end{aligned}$
direct; rehearsal sunday (Lew . -Thane mgr; iligent
slogers; Wren Trion Ida Neal, soubret; Joe Alva,
$\begin{aligned} & \text { acrobat; Della George, slager; Rand'a Doge. } \\ & \text { SHUBERT (J. M. Dubbs, mgr.; agent direct; re }\end{aligned}$
hearsal Sunday 10). -Marle Montrose, moprano;
Mack and Burgema, comediana; Eddie Hogan, mon-
$\begin{aligned} & \text { ologist. } \\ & \text { and Nitram, Jimmy Cooper, Dorothy Earle }\end{aligned}$
Selis Nisters. JImmy Cooper, Dorotsy earie ant.
-Tyson Extravagansa Co., vaudeville and pleturei

## mortole, VA .

COLONIAL (W. TT. KIIby, MEr.; Agent. O. B. A.; rehearreal Monday 10). -The Aerini solthe act of the tind. Garln and Plett, please vith
 atare foili; Potts Brotber and co. nomoso with anglog. "de Inxe" were a Blt; Waterbury Broe
 comedy musical number; The Dupedin Troape or
Bicycle
Marvels,
great.
MAJESTMO
Ot
 Cockntoos ind Poodies, very well received; Heien


## somiticetady, M. y.

MOHAWK (Ohan. T. Thylor, mgr.), 2-4: The Herry Hantigs Big show. plesped; 6-8: The pliden (Wrook bxtravaganza Co., good.
 Hayes in "The Umplre," good; e-8: Jardin $D$.
Paris Girle, excellent.

## washirgtow, $D$. 0

NEW LICEUM (Eugene Kernan, mgr.).-"The lenques are the veblcles. Tony Kenoedy, Teddy mpane and Herb Bell are leadlog comedians. Theresa Colton, Margaret Baxter, are women prit.
clpals.
Ollo:
Schoerwerk, Rloads aud Engel, acrobata, mell liked; Margaret Buxter, zougs, goonl: Kennedy, Erens and Kendial attraction, whillame and Wail erin Ong. Spe Dropa. with King and Balley. TME GAYETY ( $\mathbf{W}$. s. Clark. mgr.). The Rianto Roondere enterDay at Nere this week, The Burlettin are, "A Day at Nlagara Yalls", and "At the Races"; In. is supported by Joe Ward, Chan. Raymond, Mott Taylor. Jamea Smitt. The female contlingent la led by Jullin Helntamar, Maud Raynor, Vera Des.
mond and Ethel Hall. Both burlettan provide an noundance of comedy, singlog and danclog.
BLLY
now

Wheshinc, w. vA.
TIIT AProllo (H. W. Rogera, mgr.).-The was well recelved Lere. The Jerney Lillea waid Very pleasilug througbout; James E. and Lncla copler scored strongly; Yeon Errol wan also very

## wozodeter, mass.

Poir's (J. C. Cridale. mgr.; agent. J. B. o. analsted by James clemone pleoned Hill, and Hill. comedy cycllata, pleesad; ileely; volet Black, and Company, "In The subway,", ceored Topes. Topey and Topa, ble hand; Dimerrila,


## DIXIE'S DAINTY DAUGHTER <br>  <br>  <br> Prebenting an attractive pianologue with origimal sodge. A Matchless interpreter of "COON" DIALEOT BYMPHoniss. <br> Doo. 18th-Columbla, Bt. Louls. <br> Doa 2oth-Xman it home (Bt, Louis). <br> Jan. 8d=Majentio, Montsomery <br> 10th-Majestio, Littlo Rook. 27th-Majestio, <br> Under the personal direction of <br> ROSALIE MUCKENFUSS

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A BIG HIT OM WILLIAM MORRIS, SULLIVAN.COMBIDINE, GHARLES H. DOUTRIOE'S AND WALTER F. KEEFE'S TIME.

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"MISS MOLLY MAY"
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## WALTER HOFF SEELY SPEAKS FOR WILLIAM MORRIS, WESTERN

## San Francisco, Dec. 1.

Morris Meyerfeld, the day after his return from the east, consented to give his opinion publicly as to what he thought of the proposed Invasion of William Morris, Inc., in the territory whlch heretofore has been the Orpheum's to do with as it saw


WALTER HOFF SEELY.
Fice.Freahiont and General Manager, williasi
fit. In part he said, "There is not room west for two first class vaudeville circuits."
After reading the interview I became curious to hear what Walter Hoff Seely, who is one of the prime factors, and William Morris, who has atarted this merry litthe game of repartee, had to say. After patiently waiting for an hour or so I was eventually enabled to gain entrance to the inner sanctuary where I seated myself comfortably and endeavored to think of a good opening remark. Just as I thought I had struck it and was about to spring it, the telephone interrupted my train of thought, which I considered fortunate as it gave me a chance to study the man who in about a month and a half after signing a contract with William Morris as his repre-
sentative in the enemy's stronghold, had leased one of the finest sites in the city and financed a project to build a Class A theatre.
The incident recalled to my mind the financing of the New Columbia theatre which took two years and a half, at the end of which time the promoters were obliged to go about with a subecription list soliciting $\$ 500$ and $\$ 1,000$ subscriptions with seat privileges as an inducement. The site selected by William Morris, Western, is one of the finest in the city and far more desirable than the Orpheum site when considered from a transient viewpoint. Just off Market Street (the main artery of the city) the new theatre will be within sight of every visitor and a rominder to the residents that a new theare is in their midst.
I am awakened from my reverie by hearing, "Well! Young man, what can I do for you?" This accompanied by a smile, and I shot back, "A party wants to wager use a suit of clothes that Morris vaudeville will not be in San Francisco inside of a year and I want you to give me a tip whether it is a safe bet or not?" "Safe? Young man, you wager a house and lot and anything else you can get. William Morris is certainly coming to San Francisco and it lin't going to take a year either. Every possible obstacle has been placed in our path by the oppoaltion, slander, scandal, libel and personal mud throwing has been indulged in an if William Morris and Walter Hofl Seely were running for office. I was accused the other day of having the prolific prese department of the opposition on my payroll. This press department has provided elaborate stories regarjing the closing of the Memphis lionse which was being booked by William Morris, overloking the mere incident of the closing of the Orpheam in Butte, Mont., on the same night. The net resalt of the 'knocking' has been in fact a tremendous 'boost.' For instance, a prominent editor of this city said to me the other day, "I have never seen a Morris show, but I know it must be good for it is the first theatre the opposition has ever tried to keep out."


AMERICAN MUSIC HALL, SAN FRANCISCO.
Which will he puilt in San Fraicigco by William morris, Western, inc., alte having been recently purchased.


AMERIOAN MUSIC HALL, OMAHA.
Now melng orected at 1 fth and Douglan streeta in that elty by J. I. Branderis \& sons for the WIISIAM MORRIB CIRCOIT.

Again the phone interrupted us, upon this occasion from the outer office. At the reply "show him in," I was excused for the time being and occupied the time which proved to be about fifteen minutes reviewing the apparent midgets thronging past in the street below. In the fifteen minutes I was frittering away at the window, the interruption had taken its departure leaving behind with William Morris, Western, by the dash of a pen, $\$ 15,000$.
Mr. Seely took up the conversation at once by saying, "William Morris told Martin Beck in my presence, ' $I \mathrm{am}$ in this figat, and I propose to develop the best there is in vaudeville, and make you give the public better shows, as well as give them better performances myself.' Mr. Meyerfeld's belief that there is not room in this broad land for rival vaudeville interesta is not shared by us," continued Mr. Seely, "William Morris has established enough theatres and supplied them with attractions to prove our contentions. The activity of William Morris in the western field was firat begun last July when the contract was signed between William Morris and J. Charles Green. . Later on Mr. Green was permitted to withdraw from tiae venture because of his inability at that time to promote the enterprise to the cxtent that it demanded. Everything was then at a standstill antill my trip to New York last September, when I closed a contract with Willian Morris which has been the basis of our present venture in the west.
"I have at present associated with me men of affairs who are all well known for their business ability. Among them are Francis V. Keesling, a prominent attorney, Gustave Brenner, a former supervisor and retired merchant whose name has always spelled success, and Jesse Newbauer, a conservative as well as successful merchant of this city. Several Los Angeles capitalists and the Brandeis Bros., of Omaha, who are generally known to own everything in that city except the Missouri River.
"The circuit when completed will consist of new houses in San Francisco, Omaha, Kansas City, Salt Lake City, Los Angeles, Oakland and Denver, the latter being located at Sixteenth Street and Court Place. as fine a location as could be desired, being as it will be, upon a prominent corner, unsurrounded by lofty buildings in close proximinity to the leading hotels, conviently reached by the various car linea
from all parts of the city. It spells success from the opening.
"We intend to concentrate our efforts on those seven houses for the present until they are well established and under way. The Omaha house will be the first to open. We expect to be able to occupy 'it the latter part of February and will endeavor to open on Washington's Birthday which I conalder would be very appropriate for a chain of American music halls. Our house in this city, we have been assured by the contractors, will be completed in August. William Perkins, president of the United Realty Co., which controls the property, says that he' hopes to have all the present tenants out by Dec. 15, at which time at the latest, ground will be broken and active building begun. At the present time as fast as the premises are vacated excavating will be pushed as far as possible.
"Since going into this fight I have been labeled with all manner of epithets, and one especially appeals to me as very amusing. I have been referred to as a salve artist, and I intend. to make it appropriate by demonstrating very forcibly before I am finished that the salve I am utilizing is proving most efficacious in greasing the path to a successful culmination of our plans."


WM. MORRIS.

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GUS EDWARDS' "BLONDE TYPEWRITERS" with JOHNNY STANLEY
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GUS EDW ARDS' "NIGHT BIRDS" with NELLIE BREWSTER

To Any Bingor on Any Stage a Copy of
" MY COUSIN CARUSO" "MY OLD LADY"
"THIS ROSE BRINGS MY HEART TO YOU"
"I'M AFTER MADAM TETRAZZINI'S JOB"
"LORD HOW HE CAN LOVE"
"EVERYBODY LOVES ME BUT THE ONE I LOVE"
"HOW'D YOU LIKE TO TAKE ME HOME WITH YOU?"
"FATHER BRINGS HOME SOMETHING EVERY DAY"
"ROSIE MARIE" "MERRY-GO-ROUND RAG"

Booked Solid 1909-10, by the ORPHEUM CIRCUIT and the UNITED BOOKING OFFICE

A beautiful "kid" ballad with real human touches. If you want to impress your audience a la David Belasco, get this song immediately.
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## Wibihg You THE MERRIEST AND HAPPIEST



AMERICAN MUSIC HALL, NEW YORK, DEC. 13


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MAUD, THE 1st
Direction JAMES WOODS (Western Indefinite) MAUD, THE 2d
Direction MAC DONNELL \& PLUNKETT (Eastern Indefinite) MAUD, THE 3d (now training)

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R.J.BLAKE, Owner B. A. MYERS, Exclusive Agent


[^2]


Violiniat

## Playing UNITED TIME. Direction JENIE JACOBS


'Tis Xmas in Sanfranciscoush Where we play to set the doush
It takes some time to get there though
But when you arrive you'll like it, we noush.

## 

 Humming Bird Mining Co. NOTICEMR HENRY DRUKKER, of Amsterdam, Holland, has entered into a contract with our company whereby he savures a provisional option on approximately 206,000 shares of our treasury stock; 6,000 of these shares at 50 cents per share to be sold by him or be paid for on January 15,1910 . If that payment is made he holds the option on the 200,000 shares at 75 cents per share. Specified amounts are payable monthly beginning March 1 and ending August 1 . The company also rescrves the right to sell 6,000 shares between now and January 15. 4,600 OF THESE SHARES ARE LEFT.

We are sacking pay ore every day, and I ADVISE ALL MY FRIENDS AND PROFESSIONALS to buy now at 50 CENTS A SHARE. Send orders and money to

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Positively the Most Beautiful Act in Vaudeville BLUFORD
THIS IS WHAI TWO OF AMERICA'S \{ "The best and most refined of acts of its kind"-ROBERT HIILLIARD BIGGEST STARS SAY: $\quad$ "Act is alright"-HENRY E. DIXEY
Going to present ANOTHER NOVELTY soon, but it will be BURGLAR PROOF
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MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL


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## A DARING GRACEFUL NOVEL ACT ON UNICYCLES

Including my FAMOUS ORIGINAL RIDE down a flight of stairs shouldering MISS SYLVIANY A trick that up-to-date has never been successfully accomplished by any other act

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NeLLIE WALLACE
Third Amerioan Tour Milliam Morris Circuit Greetings to Friends on Both Sides
 "LiNg PUMPKIN PICKIN' TIME" AND THESE
"Dear Old Moonlight" "Any Old Town Is a Lonesome Old Town" "Abraham Lincoln Jones" (When Your Sweetheart Is Away) Or (The Christening)

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Second Season under the Management of COHAN \& HARRIS

"Roosters up to sow have ahown theasolves robellions to any lind of triniag, but following the persuadive voioe of Madame D'Aliza and Mr. Forest they have aung, danced, bozed and acoomplishod any amount of othor trioks oif the atage of the MARIGMY THEATRE, to the greatest satisfeotion of my public, during the ontire month of soptember, '09,'" cays


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GEO. S. VAN, That funny minstrel man also the following stars
BILLY RENAUD BOOKED SOLID SPENCER PINKNEY JOE YOUNG BILLY KING JAMES ISTUAR

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Just finished the ORPHEUM CIRCUIT with two years' booking
MUCKENFUSS says: "Hillman and his Napanees are knocking them off the seats "


## Will Bradley and "Gypsy Wayfarers"

This act carries special scenery and featuring the following gypsies

WILL BRADLEY LARRY KEATING HUGH SPENCER

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The Greatest Singing Act in America

THE ORIGINAL FLYING DUTCHMAN

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Comedy Bounding Rope
Now playing the School Teacher and Managing JAKE STERNAD'S "Redpath's Napanees No. 2."
Booked Solid Until 1911
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PRETTIEST DRESSED DANCING ACT IN VAUDEVILLE

Helen Dalton Daisy Stephenson

## Singers and Dancers Par Excellence

This act carries the best of wardrobe and large plush curtain. Act beautifully staged

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Dashing and Vivacious Sunbeams
No expense will be spared in the wardrobe of this act

Those Two Clever Youngsters
CHESTER ** GRACE Greatest Juvenile Act in Vaudeville

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# BRIGHTER, BREEZIER, FUNNIER THAN EVER <br>  <br> GOODWIN-COLEMAN-SMITH-DALO <br> IN THEIR LAUGEING SHIT <br> "THE NEW SCHOOL TEACHER" 

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AND ${ }^{\text {noss } B E A U M O N T ~ S I S T E R S ~ n u ш ~}$ Going to the Farm for Xmas. O, Such a Stuffing.

## CLIFF GORDON AND BOBBY NORTH THE MERRY WHIRL <br> A MERRY XMAS AND HAPPY NEW YEAR



Jolly, Jovial, Jugging-Journeying Joyously under the Jurlsdiction of the Western Vaudeville Managers When ansuccring advertiscments kindly mention Variety.

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## A Merry Xmas and Happy New Year to all

| BOOKED |
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| SOLID |
| NO |
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UNDER DIRECTION OF

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SEYMOUR FELIX
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## THOSE FAMOUS KIDS

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AMELIA CAIRE As "Irone Franklin"

## THE QUEEN OF MIMICS $\square \square \square$

VAUDEVILLE OF THE YEAR. (Oontinued from Page 57.) amoking is permitted, seems to succeed Broadness within its limitations is an acceptable feature, though it does not include "cooch" dancers, undraped posers nor darIng exposures. The broadness when contained in dialog or songs is relished if within bounds.
The Pantages-Sullivan-Considine warfare dhows the only change in the line-up of the circuits. Sullivan-Considine have added to their list of houses, and are moving eastward. Pantages has taken the control of all his bookings, but within two weeks has lost San Francisco, Kansas ${ }^{\circ}$ City and Salt Lake City, The Bungalow in the last named town having closed on Wednesday of this weck. To replace these Pantages has " theatre (Grauman's) now building in 'Frisco,., and hopes for other bouses on the Pracific Coast as well as in the middle-west.
In the far-west also the William Morris. Western, Inc. has been active, according to
reports, in acquiring sites, but has made uo actual move to play vaudeville so far his season. A site has been secured in San Francisco. Others are reported closed in Omaha, Denver, Salt Lake City, Los Angeles, while the Valencia, San Francisco, the sole theatre controlled by the western end of the Morris Circuit, has been playing legitimate attractions through no breaks in the jump from Chicago to the Coast having been provided for vaudeville.
The great growth in vaudeville has come ly the way of the "small time." The prediction in Variety of a year ago that the "small time" would weed out and evolve into the better grade lus been confirmed. The shows in the smaller theatres are hrambling out. Attractive features are employed to healline, and the entire country is dotted with "por" vandeville, without l:\% . nud in sixht

The Great Lafayette says lie will re urn to America for a short while next year, making a farewell tour on this side.


Mission St., near 22d, SAN FRANCISCO, Cal.
The Most Popular Vaudeville Theatre in the West.

From Over the Seas to all Parts of the Clobe A Merry Ghristmas and a Happy New Year TO ALL MANAGERS AND ARTISTS IS THE HEARTY WISH OF


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## HEADLINNG ORPHEUM CIRCUIT

THE INCOMPARABLE


Boston American, Nov. 12, '07-" Beats anything local vaudeville has ever seen. Deserves headline position."

Milwaukee News, Nov. 9th -"They are Headline Queens."

Variety, July 3d-"An Inveterate Headliner."

Morning Telegraph, March 26. "Wholly new, the topmost reach of novelty."
4.


Milwaukee Sentenial, Nov. 8 -"An Amazing Act, a Spectacular Novelty."

- Buffalo Enquirer, May 4th -"A Most Sensational Novelty." $\qquad$
Evening Chronicle, Spokane July, 1909-"Deserved Headliners."

Boston Post, Nov. 12, '07 -"People fairly gasped in amazement at the Sensational performance."

Daily News-Nov. 8th


WILL ADD

## ADDITIONAL INNOVATION NEXT SEASON


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Opened at Surrey Theatre, London, for trial show Oct. 5th, and was booked for one solid year over the McNaughton, Barrassford and Gibbons Tours. Will play the Empire, London, month of January.

Merry Xmas and Kappy New Year to Hll


Merry Xmas and nappy New Year to HIl

ERNEST EDELSTEN, Agent 17 Green St., Leicester Sq., LONDON

## NOTICE TO ARTISTS COMING TO EUROPE

You will find on landing in England, France or Germany that it is impossible to secure American made clothes at any tailoring establishment. Now, for the benefit of the Artists who desire clothes in Europe, I have brought over my brother Page Kraton who is a graduate from the Houston Industrial School where he learned the tailoring trade, and have fitted up a first class tailor shop at

No. 19 B Charing Cross Road, London, England, next to Alhambra Theatre.
We carry a large stock of the best woolens. We do ladies' and gentlemen's tailoring in the latest American styles.

Already, after open only three months, we are doing ninety per cent. American tailoring in London.
Hope you will call on us as you are all welcome, and we will try hard to please you.

## Xmas Greetings from Europe to all our Friends



In their Original Hoop Rolling Novolty

## "HOOPLAND"

| Have met with the biggest |
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| success of any "Hoop Act" |
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Re-engaged everywhere. Big success at the Palace, London, Engagement prolonged two weeks. Played Moss-Stoll Tour twice. Re-engaged for 1912 (6 months).

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Will be home for Season of 1910-11, returning to Europe September, 1911

# NH Teen MENETEKEL ww wn m spelis MENEIEKEL a SENSATIONAL NOVEITY Different from Anything Ever Shown THE ACT THAT MAKES 'EM TALK 

THE BAFFLING EUROPEAN ALLUSION
Introduced by WILLIAM BTROL
SHOWS THIS SEASON ENTIRELY NEW TRICKS
Absolutely Original, Inexplicable and Amusing

THIS RECORD SPEAKS FOR ITSELF
SPRING 1906.
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"ATIRUKTION" at Apollo, MUREIIBERG (1 month)
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And other Arst-class houses in Europe. HEDDLINER on EMPRE CRCUII HEDDUNER on SHEFDY CRCUII HEDDLINER OB GORMAY CIRCUIT WILIAM MORRIS, IIC., EISTERN CIRCUII and other IORDEPENDEAT housen. BEABON 1909.10. HELDUNER on PANTAGES CRRCUIT HELOLINR on KEfitt CRCOII HELDLLINR on IITERSTAIE CIRCUIT WIULIW MORRIS, IIC., WESTERW CRCOIT
9 WEEKS STILL OPEN

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Bigger. Brighter. Better than Ever
The Orpheum Show
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European Eccentric Acrobate


THAT'S WHAT THEY ALL SAY: Jsst ove
Talk about the handwriting on the wall that disturbed the diners at that feast a long time ago in Babylon! There is a suave young man at the Pantages this week that has the old Babylon stunt backed off the boards when it comes down to a real mystery act. He calls it "Menetekel, or the Mystic Ball." No matter what he calls it, the stunt, illusion, mystery or Whatever you like to call it, is certainly one of the best things of that kind that has ever been shown. Of course it is a trick. "But how is it done?" At least three thousand people were asking that question by the time the last performance was out at the Pantages last night. And none of them could answer it. A tennis ball, colored black, apparently unguided, travels across a perpendicular sheet of white paper which in turn is fastened lightly on a big swinging board. There is nothing around or near the board, yet the ball writes answers to all sorts of questions and behaves altogether in an entirely inexplicable manner. And then after it is all over the smooth young man asks the audience as a special favor not to tell their friends just how it is done. No, they won't. But they would like to know just the same.-Vancouver World, August 31, 1909.
"THE SKETCH," Portland, Ore., Sopt. 18, 1909.

## REPRODUCTIONS OF CARTOONS SUGGESTED BY " MENETEKEL"

The Most Unique, Attractive and Cheapest Advertisements
Are Cartoons

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Facsimile of Cartoon on FIRST PAGE of "SPRINGFIEID HOMESTEAD" sprnugiril Itomestaid
 Ore., Sept. 18, 1909. WOULD YOU LIKE TO SEE A CARTOON LIKE THIS ON THE FRONT PAGE OF YOUR HOME PAPER?
"MENETEKEL" Secures Cartoons, Interviews, "Exposes" and other splendid press work

OPEN TIME: FEBRUARY 7 to APRIL 10, MAY 23, AND LATER

[^4]
## A UNIVERSAL AND SENSATIONAL HIT Not Occasionally, But Always

## ERNEST A.

## THE

CLARA .


| Beautifully |
| :---: |
| Costumed |
| $=$ |
| Exception- |
| ally Funny |
| $\overline{=}$ |
| A Classy |
| Novelty |


in
an
Original
Comedy
Creation
in
'One'


## NOTICE

All the Music and Lyrics in this act are strictly our own material and COPYRIGHTED under the title of "Fitz in Full Dress" Class DXXC No. 10,078

## "Bob Fitzsimmons in Evening Dress"


Booked Solid in Middle West to April 11 (Will announce other time later)
By

A

CAS


Dec. 1st

# THE MAN WHO SAID HE'D DO IT AND-HE DID! 

To My Loyal Legion of Friends $\operatorname{In}$ and Out of the Profession
The Managers, Artists, Writers and Composers who have been Instrumental (No Joke) in the

## COLOSSAL SUCCESS OF "SHAPIRO" PUBLICATIONS

## A MERRY CHRISTMAS and A HAPPY NEW YEAR

## SONE HITE

"When I Dream In the Gloaming of You"
"AMO"-SONG AND INTERMEZZO.
"MY LITTLE RANGAROO."
"THIS IS NO PLACE FOR A MINISTER'S SON."
"OH, YOU COON" (by Geo. M. Cohan).
"OH, YOU KID!"
"BIG BROWN BOOLOO EYES" (Eddie Leonard).
"I WANT A HOME, THAT'S ALL."
"I'M GOING TO GET MYSELF A BLACK SALOME."
"HOO-00-AIN'T YOU COMING OUT TO-NIGHT?"
"I LOVE MY HUSBAND, BUT-OH YOU HENRY." "ONLY LOVE DREAMS."
"ROSES BRING DREAMS OF YOU"-3 Keys.
"MEET ME IN ROSETIME, ROSIE.",
"TITTLE, TATTLE, TATTLE TALE."
"SAY, BOYS, I'VE FOUND A GIRL."
"SAVE ALL YOUR KISSES FOR ME."
"YOU'LL BE SORRY JUST TOO LATE.",
"WHISTLE AND I'LL WAIT FOR YOU."
"SONG BIRD", Vocal and Intermezzo.
"RED, RED ROSE."
"GEE, AIN'TI GLAD I'M SINGLE."
"A STORM ON THE MOUNTAIN HEIGHTS," Bass Song.
"LET THE ROSES TELL MY STORY."

## SOME OF MY PRODUCTIONS THIS SEASON


"The Queen of The Moulin Rouge"

## INTERPOLATIONS

"YANKIANA RAG" IN ANNA HELD'S "MISS INNOCENCE"-"THE BILLIKEN MAN" IN "THE MIDNIGHT SONS"-"YIP-I-ADDY-IAYE" IN "THE YANKEE GIRL"-"FANDANGO RAG" AND "ME XA TEXA" IN "THE FOLLIES OF Igog."-"LOVING WAYS," "RAGTIME LAND," "DANSE COQUETTE" IN "THE GOLDEN WIDOW" -"MY GARDEN THAT BLOOMS FOR YOU" IN "THE AMERICAN IDEA"-"YOU CAN HAVE YOUR, 'OH, YOU KIDS,' BUT IT'S A LO VIN' WIFE FOR MINE" IN GENEE'S "THE SILVER STAR." "THE WHITEWASH MAN" IN "THE CANDY SHOP"-"THE BOULEVARD GLIDE" IN "THE BEAUTY SPOT."

4 NEM YORK CORNER BROADWAY AND 39th STREET
 CHICACO

GRAND OPERA HOUSE BUILDING THOS. J. QUIGLEY, in Charge and the following branches


When anoworing advertisements kindly mention Varrety.

# LOUIS ROBIE'S BIO SHOW <br>  


UNIQUE, UNEQUALLED, UNCOMNON, UNMATCHED in the Field of aLL that IS great in burlesque

## M"s CLYDE DARROW <br> Thie handoomett rowned woman on the burlecque otage."-VARIETY, sopt. 18, 1809. With ROBIE'S "KNICKERBOCKERS"


"The Dancing Wonders" DUFF and WALSH

## Featured in the Olio

 With ROBIE'S "KNICKERBOCKERS"FAULT FINDERS; THE FAILURES.
(Continucd from Page 41.)
To lend emphasis and affidavits to this statement, I need but mention the names of Rose Stahl, Clarice Vance. Carrie De Mar, Stella Mayhew. Ciene Strattom. Fred Niblo, Rert Levy. Five Mowatts. Bert Sheppard, Bill Manning and my humble self, all of whom the much-abused Briton has showered with aplininse and profits.
To further cement the entente cortiale. America has been equally proxigal to idols of theirs who have visited our shomes in the persons of Marie aud . Mice I.logal. Lilly Leua, Vesta Tilly. Vesta Victomia. Aithor Prince, The Mo Sanghtons. Illort (lievation. Harry Lander anl many othere. Thot all
 shelter of their own that is sulticient all wwer to the perty. charese of diservimina tion, the namal refinge of thure whor fail to please
I am frank to romt... that in the suburlan halls of lomidon and in the
 gallerim in the world. I :attrimute thin solely to the lavity of the mallarerneme.
 the horribly had ant. I haw beon ;ime
"ut oul wereral dechasions when the pathetic efforts of some budding comic cansed the grallery to take the hit in its teeth and really I felt like joiniug them. Though it is mint fair to state that in those halls any artist of sulticient repute to be head. lined is sure of a most cordial reception, should his efforts please, the most hysterical approwat, and may return year after yar. wrtain of a welcome.

## This. momappilys is mot the case in

 Aurvica, owing largely to the kaledoscopic changes of locations ant populations. in "hich the "ur-town" lumse of terliay bu. "mine the "down-town" homer of tomer The :allulaille iavorite. after an aboume


Piot lurre i will panior, atul lave the



 (101 luith Bromdway and the stranl. I will



## HOLDEN w HARRON

## "The Messenger Boy and the Show Girl"

 With Roble's "Kniokerbookere"
## BOWEN IIIWA WMOMOLI With Robie's "C Knickerbockers"

## GAYETY THEATRE PHILADELPHIA, PA.

Direction, Columbia Amusement Co. - EDWARD SHAYNE, Manager PLAYING ALL THE BIG
BURLESQUE SHOWS
"ALWAYS CROWDED; FUNNY, AIN'T IT?"


## 19'h SEASON

My! How Those Boys Stick Together


MERRY CHRISTMAS and HAPPY NEW YEAR

## Ben Bornstein

## 骨 骨 雷 <br>  <br>  A N D HER DANCING BEAUX Joe Reffkin ano <br> Geo．Zinnaman IN VAUDEVILLE <br>  ONE and ONLY ONE and ONLY BOOKED SOLID by the DAT CASEEM

## "MOZZEL TOFF" <br> FROM THE

## EMPIRE CITY QUARTETIE

## COOPER-TALLY-MAYO-COOPER

Playing Consecutive time on the WILLIAM MORRIS CIRCUIT





Presenting an ORICINAL IDEA in Music and Comedy Songs
H Merry Xmas and a Бappy New Year to all friends
Direction of MAX HART

WHEN TO ADVERTISE.
(Continued from Page 44.)
waited, and asked for a big salary on the otrongth of his statement alone. Managers hear many things about successes. As every vaudeville manager is not confined to one town, he cannot keep up with each engagement played by legitimate attractions. He is interested in vaudeville. Being so interested he reads the trade papers and the advertisements in them. That is the quickest way for a legitimate to reach the manager.
Thus, with the artist in musical comedy, who has been there for some time or left the variety stage for the sesson. If a return to vaudeville is contamplated, and if it is not, the way in which to keep vaudeville informed that the artist is still alive is to advertise when a success is scored, not necessarily a continuous advertisement, but every now and then through the season, especially where a local daily has given particular attention to the artist. The roproluction of that notice with crisp, abort comment to the effect of the engagemeat retains the name in the minds of the manager and agent.
Intelligent advertising raises the regard of the manager and agent, for an artist. It does so unconsciously. With the name always before them, they attach some importance to the person.
There is the vaudeville artist with a new act who is to "show it" and wants to take a page advertisement to tell of the opening. That is wrong advertising. Never lavishly advertise an act before the premiere, unless there is some good reason other than to simply secure the publicity. To bring an act prominently before the professional public in to discount the merits of it for New York City. Where possible, slip into New York quietly. If jou have the act and "make good" on your New York showing, go as far as you like with advertising, for then you have had the adrantage of the additional boom a quiet opening always lends to a success. ful turn.

Never advertise an uct with no merit. The advertiser must have the goods. If you have not, all the publicity in the world will not "make you." To advertise cxtensively there must be something to back that up with. A poor act cannot do it. To advertise an inferior number means that your next advertisement about something else will not carry weight, though your second attempt may bear all the advertising you can give it.
The advertiser who thinks it is well .or him to have his name continually in print, no matter how large or small, is not an unwise person. The repetition of a name or title grows on the reader. It is only by a system of tabulation of "New Acts" that several Western turns, appearing for the first time in New York, were not overlooked for that department the week of their appearance. The reviewer having grown familiar with the name through seeing it in the advertising columns of Variety believed he had seen a review of it previously by someone else on the paper.
There is an act now playing in Europe, and booked ahead over there for some time, engaged solely through an advertisement carried in Variety. The ad has appeared in the paper for some time. It is a two-inch single column, under "Representatives Artists." In the space is a cut. A London agent often noticed the advertisement. It appealed to him until he felt certain the act could "make good." Saying he had received an excellent report of the turn from this side, the act was booked for a date abroad, accepted the time, and "made gnod" from the opening performance.
The advertisement whereby a person records something is valuable to him, and it constitutes a record. Many artists having originated will advertise continually to protect the idea. This works well, for if the resident manager is not adverse to playing an infringer, the other artists on the bill quickly recognize the "steal."
The current variety advertisement mostly runs to the featuring of the name. That is really the value of the ad. Since
every act is a complete show by itself, it should be billed by the name. The Letter known the name, in and out of the profession, the more value. Not oftell is the title of the act more important than the players. A title or coined expression requiring protection should be prominently featured in an advertisement.
Some artists who create new "busincss" or hit upon something odd think that to advertise it will inform others far away who will then use it. Years ago that may have been true, but with the wide circulation Variety gives there is no one who can steal an idea from an advertisement who will not be immediately spotted ly the managers and artists he appears with, and who have likewise read it. On the other hand if it is not advertised, the natter may pass from one to the other until at a future day the originator finds a prior claimant to his material. He then becomes engaged in a controversy, with no printed record to show.
The artists in burlesque could improve themselves and their salary by proper publicity. The burlesque people who look with favor upon vaudeville or expect to remain in burlesque should advertise themselves and their notices.
It is true of all professional people, at least with most, that they will not advertise in a trade paper which does not extend a favorable review. It is impossible to estimate how much Variety has lost from this. Also those who say "friends received a bad notice." There are artists who will not advertise in any other paper believing no other trade journal excepting Variety of any value, but will not advertise in Varietr because at one time or another this paper gave them an unsatisfactory-to-them-review.
In several cases of "headliners" who advertised in New York dailies, it showed no results. As a matter of record one act at the American which had carried a half-page advertisement in a New York daily, at a cost of 8500 , played to the smallest week's receipts there during last season.
This season, the practice has almost mitirely disappeared.
> a classy attraction
> ABE LEAVITT Presents Titmentria RENTZ SANTLEY COMPANY
> In its thirty-ninth year of prosperity. The Pioneer Burleaque Organization of American
> In two now musioal burlettas, antitled
> "gay monte carlo" AID "TEDDY IN THE JUNGLE"

Embellished with Handrome Women, Bright, Sparkling Music, Gorgeous Contumes, Eleborate Sparkling Music, Gorgeous Costumes, Elaborate
Scenery and a Wealth of Senational Features.
THE BRIGHTEST AND' BREEZIEST PRODUCTION OF THE SEASOH
MAURIC HAROLD ROSt
Wishos ris friends and olicats
A Merry Chriatmas and a Enapesy Wow Tear. LAWYER
THEATRICAL PROFESSIOM.
140 NASSAU ST., NEW YORE OTY.
FRANK
Doing Well in the South,
Thank You.
Regrds to Friends.

## 



Introducing our own Original Costumes and Stake Setting.

Now Playing ORPHEUM CIRCUIT



## JOE JACKSON

> European Vagabond

## EVERY TRICK MY OWN IDEA



## A Merry Ghristmas and a Happy New Year to Everyone


"LOMDON:" "MR. BUTT \& CO." (Continued from Page 40.)
night one friend would sympathize; another would say: "Go to it, old man; it's opening up a new field. You'll be a riot," but what Hal said was most prominent.

I went home and told the family London was all off. That started something. Tears streamed down little Buster's face; mother's too. Visiting friends said: "Don't disappoint Mr. Butt, manager of the greatest music hall in the world. So they persuaded me to go.

That night around the " 42 d Street Corners" I met old pals, with cheering words, and took in quite a load of Ehret, neglecting to check my baggage. I did this on purpose. "The Boys," thinking they were doing an Old Pal a favor, hurried our trunks to the pier und carried me to the boat. Hhoving me up the gangplank.
1 atarted a fuss when on board; anything to get thrown off. I even anctioned off Louise. I commenced the thing by say ing: "Before the boat sails I am anthor ized to sell this orphan cliold. What an I offered!" The bids opened up, wall und I sold Lonise to a bright-looking little follow for seventy five cents. I demand. ad the money before I would turn over the baber. The boy's father told his son 1 was only fooling. That was the be. giming of a serap. But they wouldn't put me off the boat. Instead they told me if I tried to auction off any more balies they would put me in irons.

Arriving at Paddington Station, London, I left that eage in the cars where they lock you up for three hours from the time you land. Walter C. Kelly was there to 'met the fanily (I never saw a handsomer looking fellow and a more welcome ono that Walter). He said: "I say, old chap. get your folks in this taxi and you follow on bohind with your luggage. Drive to 69 Blank Street." "All right," said 1.
I had four fights before I could make eleven men understand I only needed one cab. Bafore the luggnge was loaded there were eight men handling it. So I had
eight to tip. I had to hire another man to do the tipping. We got a hatful of pennies and shillings, paying off in full.
"Take me to Blank Street," I said to the cabbie. "Right, Guv'nur," said the cabbie. Away we started. It was raining and the fog was so thick I thought we were going through a tunnel. "How far is it !" I asked my hired paymaster, who was along. "Four miles," he said. I noticed about fifteen men following, keeping right up with the cab and peering in the windows every now and then. I asked the cashier what those fellows were follcwing us for. "We paid them once," I said. "Oh," said he; "they are cab runners." "You don't mean to say they will follow us all the way?" said I. "Absolutely," said the paying teller.
l'retty soon the clerk said: "Hey, Cabby, boblomit, you are going in the wrong direetion- 69 Blank Street and hurry up.' "Ol right. Ginv'mur." said the driver as he turned about. spilling three of my trunks owerboard. The old table went awhirling through the fog and mud. Talk abont woine througla abl windows. We had to fight thowe cat rumers and yelling police to get the trumes back. My head clerk could fight some, and between us we did it.

Arriving at the Blank Strect house I plunged through the crowd and opening the door, said: "Has the Virginia Jodge urrived with the Keatons yet?" The landlady said, "Yes." I asked her: "Is there uny way I can get rid of this mob? We have tipped them twice." She says, "I'll show you how we do it over hore," and she commenced to smash. I was there with her. The best we got in return was "Thank you, sir."
By the time I had paid the bookkerper Lis salary I was out $\$ 10$. Then I dis: covered we were living in a questionable flace. Kelly had been told it was all right and that it would do for the night. The next duy I called on Alfred Butt at the lalace. I fomen min elegant big theatre, standing alone and oceupying an entire block. I saw ninctern acts billed. but no Kraton! Kot cren a photo out.

The smallest salaried act on the program was billed, but not the Keatons. I called on Damar, the stage manager, and asked him if the Keatons were playing at the Palace. He said: "Absolutely. Arn't you one of them?" I said: "Yes. Are you bringing us here on a wild goose chase? Are you ashamed to bill us?" He said the pad no time to argue.
I' called to rehearse. Fred Helf had arranged a nice set of orchestrations for Mr. Fink's (Palace) orchestra, and Fred also fixed me up a presentation speech. Fred said before I sailed: "Joe, there's nothing like getting in right. I have arranged a beautiful overture for Mr. Fink, and when you are called to rehearse, take your music and mind, take your hat off and approach the leader. You know Mr. Fink is a stocekholder in the Palace and has more inthence than Butt.
Here is the operell: "ls this Mr. Fink? Allow me on lehalf of Mr. Fred Inclf, the American munir pulli-her of New York (ity. to offer som this wh of orchestrationw with his "omplimemt ." . What has that wot tor with the :all: -aid Mr. liuk.
 right. I:nt whon muther pulled the valo. phome yo: comblat har them all throngh the pit. "What the blowmin! lirll:" said

 nomother.

By that time mother hat broken down. I was trembling anm all 1 combld think of wam Hal (ionlires. Rehmamal were and mo "propes." We ned bromens. a clair. piatol. gong; any old Manmy hats them in lier log cabin. Ther armindit get them ( $\because$ ). Damar. the stage manager. salid: "Why don't you carre your own prope: I re. phied: "This is not a production. It* just. a little rotten knockalont art from liare 1sland, Weat.ran Hemisphere." I wanted to rehearse the props with a frw pieces of businces. Hew waid he had no time, having gone all day withont food to get the show on. Mind you, at the Palace, there is no matinee Moulay, ouly Wednesday nond saturday.

The stage ran up a hill. It was full of traps and splinters. It would have been murder to slide Buster about as I do over here. Our act went on at the night show. It awas only a minute until we had them laughing. Walter Kelly took the pains to run back, and stepping out from behind a wing, hit me with his cane, saying: "Go to it, you Oklahoma Cuss."
The act finished, but Mr. Damar would would not allow us to take a bow. The applause kept up and the audience shouted "Bravo!" "Encore!" Billy Gould was standing in the rear of the house with Butt. Billy said to him: "Fine applause. Why don't they allow them a bow?" Mr. Butt replied: "It isn't on the level."
Don't forget they placed Price and Reiost, the steal on Rice and Prevost, trick for trick. right on "No. 2 '; and shot fiveminute turns ahead of us.
The next night butt mored us up so carly there was mo one to speak of on the lower flow, or in the stalls.
The next morning I was ealled to Butt's wlice. With lis Damar by his side, Butt nailid: "I shallask you. Is that your own son or an adopted one:" I told him Buster was my own som. "My word," said Butt; $\because 1$ imazined he was an adopted boy and yon didn't give a dim what yon did to him.".
The same day I purchased three tickets ior the first boat sailing. I told butt the lonat would sail Tuesday, not Wednesday. He didn't know the old story. So I told him that. He didn't understand then.
If 1 had had a contract calling for four weeks or longer my treat ment would have lreen different. I slowid have waited until liutt put in a new stage; I should not have allowed my wife to flash her musien instrments; $I$ shonld have earried $m$ : own props; I shonld not haw made fred Helf's sperech but I should have taken Hal (iodfrey's word for it.
The day we sailed from God's country my father died nod 1 never knew of it until 1 eame down the gangplank again. once more back homir-and believe me 1 um a better Yaukee than ever I was before.


125 LAUGHS IN 25 MINUTES

# Ali Talking Matter Absolutely Origimal. Always Thinking of Something New for 66 THAT MINSTREL MAN ${ }^{99}$ 

JAMES E. PLUNKETT
AGENT

A Merry Christmas to Ali
XMAS WEEK, HAMMERSTEIN'S, NEW YORK

FRANK TAYLOR
REPRESENTATIVE
743 8th Ave., Now York

CAN BURLESQUE GO HIGHER?
(Continued from Page 46.)
will be renovated burlesque shows. The incoming managers of the new Wheel won't say "if we do capacity, we can only get $\$ 2,900$ on the week." There will be capacity sufficient in every loouse to warant every effort being put forth for n good show.
This will be the survival. In the remnants will be found the nucleus of the dower Wheel, where those managers, who now by every sense of morality and decency have no good right to be in the show business at all, will be found. That is their place; also the place for "dirt," "smut" and those "actors" who have to hold their jobs by resorting to filth.
In this way burlesque will go higher. Whether in the near future is problematical. There may be new faces on the managerial side of the burlesque enrlosure. Other legitimate managers and controllers of popular priced circuits have been rumored often to be looking favorally upon burlesque. Their eyes are still ripen even if their "legitimate" circuits ture nearly closed.
When the new era dawns, a new burlesque will be seen. "Burlesque" may not be its name then, but all the ingredirints of the present style of that performance will he retained, for ly that it will be supported.
Now prople will : ppear in the shows, along with the sururior eloment of the present laver mumber of trawelling linr. lesque agyemations. More moner will two sont upon prolluctions: morr women rogaged. and the -mow balaneed withont an olio. Therw will ha no olio. The newer burlestur camue hasw valleville placed is 1 compartmonte. It may have all the amberille lewitimate to the performance itself, such as -inging. dancing. "lits" travesties and other harmomions incidents coming umber the hataing of "raudeville" but mo watraneoms matter. for in the "oming days there will be regnlar authors to write and resular people to play the parts.
The only fun posible, in a burlesque show is mot hambling a woman carelegsly and as slae would be humded in no other place: nor in expertorating, not in cursing. nor invoking the oldest bits of comedy with mediorre players attempting to reburnish, making of a whole a sorry mess. The better burlesque can charge one dollar for the front orchestra rows, without anyborly visiting the District Attorney. Some of the shows now traveing
should have life time sentences for imagining they are worth fifty cents for anyone to see. The only people to laugh at or applaud this latter class of perfornance is the boy or tough in the gallery who has paid but fifteen cents.
There is an opening in the theatrical world at present for a string of musical comedies, not second hand Broadway pieces, but original shows, operated on the Wheel plan. That will succeed the present burlesque. If all the current managers do not do it, some of them, in conjunction with outsiders probably will.
Before departing from this subject, and to forestall the answering arguments of the burlesque managers, it should be said that the opposition by the "picture slows" alleged now when bad business is encountered, will not affect the new grade of show. A "picture place" has never yet cost a first-class vaudeville house any business below the balcony, nor has it ever taken any patronage away from the urchestra of a burlesque theatre. The cheap admission of a "picture show" attracts the patrons of the chenpest portions of the regular theatre. Not alone in the price but in the 'picture shows" themselves. It is useless for anyone to inveigh against this unless he thoroughly understands the "picture place," its show and patrons.

Sime.
Merry Christmas and Happy New Year to all

## PAT WHITE

and his
*GAIETY GIRLS"

Merry Christmas and Happy New Year to all


Comedian with
"Miss New York Jr." Co. SEASON '09-10

ST. LAURENT and LOUIS
World: Greateat Juggling Gymnasta.
Direotion, A. E. MEYERs.


JACK SINGER

## JACK SINGER'S

 GREAT BEHMAN SHOW"The 'BEWHUR' of BURIESQUE" WITH
$\underset{\text { WILL J. KENNEDY }}{\text { MOLEE WILIIAMS }}$ LON HASCALL vic casmorb billy odday COURTNAY SISTERS margaret kina LILllan herndon GEORGE ARMSTRONG

The Most Colossal, Beautiful and Costly Burlesque Organization in Existence REAL ARTISTS WHO CAN ENTERTAIN LEGITIMATELY

## EXTRA FEATURE

7--=AMERICAN BELFORD'S =--7
JOHN W. JESS
Address care of "LID LIfters AT, LIBERTY for Next Euapon. LOOK! LOOKI LOOKi

That Comedy Ring Act
fun on the flying rings ALVIN: KENNEY

WEEK DEC. 13, CASINO, BROOKLYN
Beason '09.'10, 'LADY BUCCCANEERS.' MEREY CRRIBTMAB AND MAPPY NEW YEAR TO AILL

When answering advertioemente kindly mention Vabiety.

# (TA Merry Xmas and a Happy and Prosperous New Year to Everyone 




## "The Dublin Minstrel"

## Direction, ALBERT SUTHERLAND

## The BEST Comedy Novelty in Vaudeville

THE WORLD'S GREATEST MUSICIAN


Regards to DORSCH and RUSSELL. Glad to hear you are doing so well. "US MUSICIANS MUST STICK TOGETHER"

Address: 136 Main Street, Bridgoport, Conn.

THEATRICAL NEWSPAPERS.
(Continued from Page 50.) 'he late William C. Whitney purchased oth sheets, suspending the publication of be better one, Daily America.
With the ownership of The Telegraph ested in Mr. Whitney it eventually became he property of E. R. Thomas, becoming nown as "The Klaw \& Erlanger organ." 'he Telegraph employs special writers, ie best known of whom is Rennold Wolf. nother is Sam McKee, in charge of the audeville department, while a stock title, Robert Speare," has been employed by ay number of writers the paper has had $t$ various times. About five years ago. heppard S. Friedman carried "The Teleraph" to its zenith as an advertising edium for the profession. When Mr. riedman resigned the Telegraph declined ad has continued to decline. The ramatic News may be said to have reained in statue quo for years. No one sars of it, seldom sees the paper, and it luses no variation whatsoever in the trend theatrical events.
Four years ago Variety was founded. Tithin a short time it was making inrads in every way into all the theatrical sblications.
A year or so after (during which a uple or more papers recently started had tssed out of existence) The Show World as propelled into the field by Warren atrick, of Chicago, where the paper is inted. Under varying attempts to cure patronage, The Show World, adted by Mr. Patrick from The Billboard
(for which he had formerly been the Chicago representative) finally decided upon the moving picture business as its strength. This was reported at the moment to have been at the instigation of John J. Murdock, a former vaudeville manager who had entered the picture business as "opposition." Through the apparent leaning of the Show World to the Murdock concerns, the paper became known as "Murdock's organ."
Another "organ" is The New York Review, commonly called "The Shubert paper." The Review is practically a "house organ" and opposes The Telegraph. Both of these sheets are so rapidly partisan that the influence of either is nil. The Player is another "organ," the official publication of the White Rats, a society of vaudeville artists.
In England the libel laws are so severe that there is little "freedom of the press." About the only readable theatrical sheet over there is The Encore, though The Stage presents its news well, but greatly. condensed in quantity and tone.
The French and Italian publications give the majority of their space to the picture industry.
The theatrical newspaper business has been considered by publishers as a pure money making proposition. The idea heretofore has been how to print at the least possible expense. The best worker on the staff has generally been a pair of scissorn, which did its work well clipping from the exchanges.

One paper has carried "Foreign News" under a cable head, although the "news" was rewritten from the foreign theatrical papers. This same paper thought nothing (and may still hold the same opinion) of
running a "press notice" under a special despatch date line. Other papers to fill space have run two columns of matter turned in by a press agent, without chapging a word or punctuation mark, including the display head the press agent wrote himelf.
There are other samples of "news gathering" as plainspoken as these. The readers knew no difference unless having some particular information on certain subjects.

Variety worked a more extensive change in theatrical journalism than has ever been accomplished among "trade papers." Variety "went out to get the news," and it did. Correspondents were warned to wire news in upon under pain of being removed. Foreign correspondents were permitted to cable the important lappenings touching upon the departments carried in the paper, and a general scheme of obtaining exclusive news-or news not printed elsewhere first-was followed. Since its first issue Variety has not clipped nor copied a news item in another theatrical sheet. For the past three years it has used only its own news from abroad.
This course of procedure with the anrounced avocation of conducting the paper on straightforward lines, sink or swim, and proceeding along these lines to the present day, wrought a noticeable change in other competing papers. Several fol lowed Variety's lead, even going so far as to emulate certain special departments established by Variety.
It had never been known in theatrical newspaperdom until Variety inaugurated the custom that reviewers were permitted to criticize shows, without having their copy "edited," unless it contained fulsome
praise. Of the four reviewers on Variety's staff, not one has ever received his assignment for a theatre with any "instructions."
A New Yock daily has attempted to gather in the shekels of the players, particularly the vaudevillian. It is a peculiar coincidence but nevertheless true that whereas before Vabiety gave much of its space to variety (which the other papers at that time professed to despise) since then all theatrical publications turned their energies upon this branch of the profession.
At one time when a solicitor of the paper offered a vaudeville theatre manager a guarantee that his receipts for the following week would be $\$ 12,000$ if he advertised one page, the solicitor backed down when asked to place the guarantee in writing.
A theatrical newspaper man mingles much with the profession. He becomes friendly with this or that person. When in possession of what should be "news" directly or indirectly affecting hie friends, he can manage to "kill it" altogether or so treat the item the real import is not divulged.
The papers with "the managerial end" policy are a mystery. The favoring of managers brings no "business" of moment. Some of the papers which cater to the biggest managers almost wholly do not receive in advertising annually from them other than standing theatre advertisements. Whether there are other payments made will probably never become known.
Papers following a "policy" course must pass away. Thes can not hold their readers, for the "policy" becomes so entangled the sheet ceases to be a newnpaper.

Sime.

Just Closing'
A Most
Successful Tour As Headliner

On the Orpheum Circuit



No Opposition
All Would-be
Competitors
Have Long'
Since Died
A Natural
Death

always at the top
Booked Solid by


## Merry Xmas and a Бappy New Year



## SCHRODE

 AND
## LIZZIE



Now Touring Orpheum Gircuit. Have We Done Welf $?$
READ!
gAN fRANCISCO, CAL.
July 86, '09.
'EXAMINER
By AL. C. JOY.
$\begin{aligned} & \text { arst appear In their sketch, Lizzle Mulvey } \\ & \text { Agency, you are sure to expect merely the con }\end{aligned}$
ventional bodge porige of dialogue that intro-
duces a song and dance team. But they are
$\begin{aligned} & \text { trong at the ginsth. In fact. Mr. Schrode, who } \\ & \text { has a comedy face that tickies you from the }\end{aligned}$
$\begin{aligned} & \text { has a comedy fuce that tickies you from the } \\ & \text { arst, gets busy some time before the filish. His } \\ & \text { bit of pantomime with a pitcher and a be. }\end{aligned}$
$\begin{aligned} & \text { bit of pantomime with a pitcher and a be. } \\ & \text { spouted keg that seems to draw ble like a }\end{aligned}$
$\begin{aligned} & \text { magnet is one great scream. And the waltz at } \\ & \text { the finsh-well. for strenuous waltzing Schrode }\end{aligned}$
and Mulvey have Prince Danlifo and Sonla of
$\begin{aligned} & \text { 'Merry Widdo } \\ & \text { and whiris.' }\end{aligned}$
READ!
gan franctsco, cal.
July 8e, '09.
"CALL"
LIZZIE MULVEY WINB THE HONORB.
Clever Dancer shares Glorioe at Orpheum This
Weok With schrode.
"Ifet the honorn of the Orpheum this week go
to Miss Mazze Mulvey; for. by all the littie go
$\begin{aligned} & \text { got of laughter. *he deasires them. She ap- } \\ & \text { peared like a whirivind. funk herself about the }\end{aligned}$
$\begin{aligned} & \text { stage in a veritable cyclont of frenzied dancing } \\ & \text { and departed in a storni of applause. She, with }\end{aligned}$
Walter Schrode in, a converly akit, entitled ©A
$\begin{aligned} & \text { Theatrical agency, are the newe features of the } \\ & \text { bill and most refreshing ones, breaking. as they }\end{aligned}$
do. a rather tame and unpretentlous succession
Therecis is the saring heaity of the Orpheum.
There will be few prelinilnary acts which fall
$\begin{aligned} & \text { to arouse one to that pitch of enthusianm to } \\ & \text { which we have been edinctical by the past ex- }\end{aligned}$
$\begin{aligned} & \text { Which we have been edhcatial by the past ex. } \\ & \text { cellencles of this circcilt, and just when fore- }\end{aligned}$
$\begin{aligned} & \text { planke. So it was in this instance. Then Into } \\ & \text { the midst of the cese came Lizzie Mflivey. and the. } \\ & \text { rest was told by the applause of the audlence." }\end{aligned}$
READI
gan francisco. oal..
July 26, '09.
'CHRONICLE'
By WALDEMAR YOUNG
READI
SAR FRANCIBOO, CAL.
July 86, '00
'EVENING POST AND GLOBE'
Se
$\begin{aligned} & \text { "Sonks und dances that the Orpheum favorites } \\ & \text { render are always out of the ordinary-or they }\end{aligned}$
$\begin{aligned} & \text { would ant be on the circult, but it is juat an } \\ & \text { well }\end{aligned}$
$\begin{aligned} & \text { whil to remark that Migs Lizzle Mulvey's } \\ & \text { dancing is moetter than the boards usualif hold. }\end{aligned}$
$\begin{aligned} & \text { "MLe sketch in which Misa Mulvey abinese in } \\ & \text { a scene from a theatrical agency's omice in }\end{aligned}$
$\begin{aligned} & \text { a reene from a theatrical agency's ompe in } \\ & \text { which Mish Muivey is an anpirant for a job as }\end{aligned}$
$\begin{aligned} & \text { a dancer. When she geta through showing what } \\ & \text { whe can do. the stinge is a wreck." }\end{aligned}$
UNDER THE PERSONAL DIRECTION OF

## IS THIS A NOVELTYP

"Stay!Stay! Stand apart I know not which is which "

# TERRY 



THE VAUDEVILLE PUZZLE

## The most Remarkable Human Duplicates since the time of Shakespeare's "Two Dromios"

## Pantomime <br> Talking

Singing, Dancing and Burlesque Boxing Which one won?

Au Comedy
A scream in "one"
Always working
"There's a reason"
AgK ABOUT US ASK ABOUT US


Booked till March, 1910
On W. V. A. Time
Will consider offers for Vaudeville, Musical Comedy, or Burlesque for next season
Genuine mistaken identity not a fake but the real thing
No makeup or pointed beards necessary
ASK ABOUT US
ASK ABOUT US

## WHICH IS FRANK? WHICH IS CHARLIE?

They don't know themselves!!


WHAT IS A HIT?
(Continued from Page 39.)
feature spots which would be drawing down the large end of the week's pay-roll.
A manager figures the drawing power possessed by a star attraction. He does uot believe an act is a "hit" until it can draw in money to his theatre.
Then also is that style of act sometime received almost in dead silence, but the "feel" of the audience is that the number is liked. "Freak" acts come mostly under this heading.
It is the "headliner" though which is given the credit the more often for the "hit of the bill" never made by it. There are probably more "gold brick" headliners in American first class vaudeville than any other country. Abroad the "star turn" is usually a favorite. That is how i* "tops the bill." Headliners in England are not made over night. At least they bave not been in the past, though the foltowing of the American style by the large London halls may yet bring it about.
In New York City and the large vaudeville theatres outside almost anything is put forward as a "headliner" if it seems capable of "drawing." In short, the American manager decides for his audience. The audience pays admission. In the majority of weeks, it is the "bill" which tholds up the show, not the headliner, seldom capable of taking charge of the job. "The headliner" subject is a story all by itwelf.
The manager helpe his feature all he can, or he should. The best position is siven it. This may affect the act before or after the big attraction. Very few vaudeville patrons will remember that an act in the first half mude the hit of the show,
if the main attraction pleases them near the ending. The professionals will bear this in mind, but not the laymen.
This season so far has shown several noticeable incidents regarding headliners; also other acts. There are four big foreign acts in mind, two each playing the largest of New York opposition vaudeville theatres while over here.
One act, a woman, at a salary of $\$ 1.750$ weekly neither drew nor pleased to any degree. Another. a man, with a salary of $\$ 1,200$ a week was a "riot" at every performance, but did not bring a dollar over the average attendance. In fact the receipts slightly fell off. The next was a woman at $\$ 2,500$ a week, who displeased, but held the manager to her contract, he finding it necessary to play out the time of the actress on his own circuit. The fourth was a man at $\$ 2,000$ weekly, "artis tic" but cold, and failing to prove a box office card.
All four acts were called "hits." With the exception of the man who was a "riot" at each show, there were three or four acts in every bill they headed that towered a way above each in the matter of applause. With three of the acts, almost any turn on the bill besides them drew in more money, but the manager would not believe that statement. He was the audience in the selection of these acts. He made the selections on bis opinion that they were what the "public" wanted or "demanded." The manager "fell down." He has done so before, and will do so again.
There can be no discussion about "position" on a bill being helpful. It can make an act a hit. Some weeks ago an artist said to me "Catch us this week if you can. We have a fine spot at last and are go-
ing great." They had. They were down on the program, with no uct conflicting with them previously. As it was a comedy number, and no real comedy ahead of their turn, they went through Hying. That act iv now booked for thirty weeks. After the week's showing in the advantageous position. they recrived an increase in salary of $\$ 100$.
Variety's critics were the first reviewers to consider "position" in criticising a s:adeville show. Sometime ago an article was shown to me, writuen in one of these little nondescripts of journalism. The story spoke disparagingly of Vahiety and its reviewers without mentioning names. It said that Valiety paid more attention to the position on a bill than to the merits of the act.
If that poor dolt who is attempting to run a theatrical weekly, and has tried 1.early every way open or suggested to him, without success, only knew how many acts l:ave not been "panned" in Variety where the reception by the audience warranted it through that self same knowledge that the position was the cause, he might either study up on vaudeville or throw his journal into the sewer, where it is headed for anyway.

Since vaudeville is actually upheld by comedy, it is the comedy acts which receive the most attention as to their value. Also it is the comedy acts which receive the most patent signs of success or failure through laughter, applause or silence. "Comedy acts" and they include any act containing comedy, whether in lyrics, music, dialog or action, should look to their finish. If the finish is not every. thing, it is sixty per cent.
Perhaps an illustration would convey

Address, Care Variety Chicaso Office
this more firmly. I remember very well au act that played the former Tony Pastor theatre twice each year. It played "three a day" there.
The conedian hit upon a funny finish. Nothing else of account in the number was new. Then it appeared at Hammersten's. That finish carried it to a "big laughing suceess." That was how the reception accorded the ending was termed. It in quite likely that the act will hereafter be seef as often at Hammerstein's as Pastor's: fomerly san it.
There are many tiai wn to be said of acts which are "hits;" of what they do for a show in the playing, and what they may unconscionsly do for a manager through the box office, though the latter asset of the turn is never acknowledged.
Perlaps "What is a hit?" could best be answered by the salary and bookings, but this could not surely be a criterion. I know of two standard headliners, both American and "single acts." who did the biggest "flons" ever recorded at a vaudeville house outside of New York. The "flops" occurred in the same theatre. Yet in New York and other towns, they are immensely successful, draw large salaries and are well booked up.

The failures were no mark against them. It should always be recollected that a hit in one town is not always a hit in the next. It would be a miracle almost for an act to be one continuous huge success wherever playing. The traditions and conditions are against it. In the different sections of the country the taste changes. What may be liked in Seattle may not ge in New Orleans, and what New York raves over, Frisco may treat coldly-if Frisco sees it.


## CIRCUS COMES TO TOWN.

(Continued from Page 49.)
and accepted; the lithographing stones are made and proofs approved. The order is given for the scason's paper and the presses start on the job. This paper is "ordered out" from the printing office as the season progresses. It is referred to in the veruacular by the unit "day's work," and is shipped to various desig. nated towns to be loaded on the advance cars.
Then the general agent starts at work upon his couricrs, heralds and "small stuff." That is to say he prepreics copy, arranges the cuts and in a general way performs the editorial work. In preparing the reading matter he is usually assisted by one of the press agents who is held over on yearly salary or who starts on the job early in Marcl. After that date matters of preparation for the season advance rapidly. Within the ensuing month the local contractor is started on his way and the railroad contractor commences to get busy.
The local contractor is the first man into a city. As the circus in a great majority of its season plays only one day to a town, the local contractor must have a few weeks' start in order to get "in the clear," for it often takes him two or three days to finish his town. He makes contracts for the lot, arranges for the licenses (often there are city, county and state licenses to be secured); contracts for feed and bedding for the stock, the bill-posting, meals and lodgings for the vorking men of the advance force, for teams to he used in billing the surrounding country, permits to parade, close streets, for the
use of water, for the sometimes necessary work of placing the lot in condition and for restoring it to its original shape after the show leaves town, and other requirements for the exhibition, varying in different towns.
The railroad contractor does just what his title implies; he contracts with the different railroads for the transportation of the circus and its advance cars over the route which has been definitely decided upon. With some shows this work is done by the general agent when a railroad contractor is not employed. One of the proprietors of two or three of the leading shows does this work for his attractions; and it may be said that in a general way the office of railroad contractor is becoming obsolete.
Early in spring the press agenis get to work, preparing matter for the general use of newspapers along the route. This material is collected into "books," four or five different books being prepared wiib. out duplicates, for use in towns whele there are that many different papers.
The "story man" is the big gun of the press department, and he is supposed to have the "specials" which he leaves upon his visits to the newspapers about ten days ahead of show dates.
The contracting press agent arrangen with the business managers of newspapers for the amount and cost of advertising which the show will require. He travels, generally, three weeks ahead of the show. He also visits the editorial department and leaves a book of notices with the city editor; for the circus is usually the city equior's "stunt." The contracting press agent also agrees with the business man-
ager upon the number of tickets his paper shall receive in its business department. When the "story man" comes and has "plaited" his quota of notices the next man to appear in the newspaper offices is the "agent with the show."

When there is a morning paper in the town. the agent with the show generally drops in the evening before slow date in order that he may "plant an arrival story" which tells of the glories of the dawning day and its gracions benevolence of a circus in town. He gives to the city editor the tickets for his staff, pays the money for the advertising which has been contracted for and delivers to the business office its share of the tickets. This all must be done the night before or on the morning of show day.
Three weeks before the show opens the "No. 1" advertising car reaches the operiing stand and stays three weeks ahead of the show all season. This time is usually maintained, although circumstances may compel the loss of a day or two or the car may be sent ahead of its time on "opposition"-when two or three shows are working into the same territory. The "No. l" car posts bills in the country, "lithographs" the town and docs part of the town bill posting. Usually about twenty-five lithographers and bill posters are with each of the three advertising cars; sometimes less, seldom more.
Two weeks ahead of show date the "No. 2 " car arrives in town. One weck ahoad of the show comes the "No. 3 " car. The work of "No. 2" is usually to "bill the rais," sending men alead, dropping men off or sending men back along the railroads to post railroad "showings" on main
lines or brancles if there be any. This car also does more town billposting, fixes up stands which the elements have destroyed, tacks and langs cloth banners, straightens up lithographs and does other work of advertising. The "No. 3" car cleans up everything the two preceding ears have been unable to do in the time they have been allotted in the town. The lithographs are all gone over by the "checker up," who travels with "No. 3" car, and gives to the shop-kerpers tickets in exchange for orders which the lithog. raphers liave previonsly given for the use of windows. The country rontes are also ridden over and checked up from this car.
by country routes the circus man means the barns, fences and outhouses of the farmors living within a radins of fifteen to twenty five miles from the town where the slow exhibits. The livery nian, who sicmies the contracts for teams, meets the "No. 1" car with wagons and drivers who are familiar with the routes which the local contractor hats arranged to have posted. The livery man makes up all these routes and they are billed year after your by the different shows.
Thi car manager tries to arrange for his car to arrive in town or be there by i) or 6 in the morning. The bill posters, who all sleep in the car, are up betimes, have breakfast, hop into a rig to "go to Whe woods." He takes along a can of paste of about the size of an ash-can. The paste, made on the car the day previous, is thick in substance and must have water added in certain proportions to make it liquid for use. Brushes and a supply of paper, with 35 cents for "dinner money," (Continued on Page 13!.).

# MERRY CHRISTMAS AND HAPPY NEW YEAR 

TO ALL PROFESSIONAL FRIENDS


Author and Producor of the "ROUGE DE LA MODE"
Two-Act Mnsical Comedy



## OH, YOU CRITIC!

(Continued from Page 43. )
rule, as one may see by the following: Can anyone explain why a man, in order to be a successful critic, must affect an air of sarcasticness and boredom? Nine times out of every ten he will enter the theatre in the most indifferent manner, condescension written all over his features. During the performance the critic studies the audience, scarcely looking at the stage. To cap the climax he never writes his criticism according to the way the audience accepts the show, but as he himself has seen it, "through the back of his head."
Now that "burlesque" has reached the advanced stage it has, I trust whosoever readeth this will forgive me the following comparisons: "In Burlesque" we are severely criticized for the display of "Legs" (Mr. Critic's own term). In "Musical Comedy" or "Vaudeville" it is "Figure," and sometimes, according to Mr. Critic, "Art."
The modest confession of a high-priced vaudeville star that she is to wcar tights will be heartily approved. All the sweet adjectives will be hers. Yet in burlesque it is almost "suicidal" to don them. A combination of half-hose and garters, with an ankle-length creation, has been made the subject of much comment. Yet the first to attempt it was a well-known woman in "Vaudeville."
The "Salomes" and "Cleopatras" are diagnosed as out and out "coocli"; yet in other forms of amusement it is "Grace" and "Classical." The "spotlight" or "audience song" in vaudeville passes without a murmur; in burlesque it is "bold." and
with us all credit for the success of the number goes to the spotlight.
Oh, you Critic; it has been shown that you are human after all. The tales of the chorus girls who have come in contact with you; the promises of a "good notice," and the rude awakening makes one feel that you have joys and sorrows, like the rest of us. I know a circumstance where a young chorus girl was made the victim of an outrageous story in a theatrical paper in Detroit, because one of its staff, who seemingly admired her, had invested his hard-earned savings in a pair of "silk hoisery," but had been denied the privilege of seeing them "filled." Oh, you giddy Critic!

Of course a critic is just like any other man. He has his likes and dislikes; his "good" and "bad" days, mixed with mus. ings and moods. Circumstances sometimes go a long way in the reviewing of an act. Imagine a "lone" critic, on a dark, dismal rainy day, armed with raincoat and umbrella. After a couple of hours on an open car he arrives at a damp seaside resort to see a show. He sits through a four-hour performance, damp without; feverish within. Shades of a Remington typewriter, what can you expect? Somebody has to suffer. Oh, you suburban Critic!
I'll never forget a scene that occurred in one of the burlesque theatres in New York. Evidently Mr. Critic had been out celebrating, for by the time he reached the theatre he was in a hilarious mood and took no pains to suppress it. Fvery member of the company (chorus particularly) received a reception on their first entrance. The antics this gentleman went
through (in a stage box) was second only to Billy Reeves' "Drunk." Later he decided to go back on the stage and become better acquainted. After traversing one aisle and then another he finally reached the door connecting with the stage. Of course we all enjoyed his performance.

The above kind is a big improvement though on the critic who goes to sleep. Capital punishment is too good for him
So it goes.- The types I have spoken of are only a few of those $I$ have seen. Yet, Mr. Critic, we can't succeed without you. You are greatly responsible for our success, and although we are tempted at times to say most unkind things about you, it is only momentary, for with the calm comes the keen realization of your honest intentions.
With these few remarks I rest my case in the hands of the jury.

## ART OF VENTRILOQUISM

(Continued from Page 37.)
thinness of that wall and the lady who laughed at that precise moment. (Of tine track again-another boost, Jim.)
Louis Brabant, who was Valet de Chambre of Francis I, won for himself a beautiful and ricl heiress by his wonderful talent as a ventriloquist. The possessor of the "second voice" in those days was generally regarded with superstitious amazement. Many wore burned for witcheraft. (Pity you diln't live then, Jim.)
I think the first man to construct a wooden doll with movable lips was the Baron Mengen, of Vienna, about 150 years ago, but from the first until just a few years ago the backbone of ven-
triloquism was the "distant voice" or "natural ventriloquism." Some ventriloquists use a stage full of figures and novelties to help them along; some of thesc "novelties," such as walking figures, barking dogs, chickens, etc., cost a great deal of money. Undoubtedly the best of this school is Cole, Travis, Reynard, Trovolo, Clemart, Segommer, Noble and Mills.
Undoubtedly the ventriloquist who deserves the most thanks and credit is Fred Russell. He was the first man to work the whole show with one figure ("Coster Joe"). Since then many have not only copied his style of working the figure (on the knee) but also some of his "gags." Mr. Russell about two or three years ago added the "telephone" and "parrot" to his show, making it a very novel act. I was the first to give a whole show in the form of a "sketch" with the one "figure" away from the body.
These are the rules necessary to become ${ }^{*}$ a successful ventriloquist: Constant practice, perfect control of facial muscles (also throat muscles), be a good actor and humorist, and above all treat and work your figure as though it were a real human being. (This needs tremendous practice, Jim.) The same rules apply to those who wish to use more than one figure. Above all, work your figures away from the boly and the show in the form of a sketch. A good man to copy is Arthur Prince.
("Lor luv me guvnor, 'ave you finished? All I say is. get a good Jim, Jack or Joe and let 'im du the work; anybody would think Prince did all the blooming work. Where do I come in?"—Jim.)

## Mr.FRED LINDSAY

VARIETY
"A magnificent act."
N. Y. TELEGRAPH
"Marvelous."

## CHICAGO EXAMINER

"Scenery and production doubt if equalled, never excelled."


LONDON MORNING POST
"Remarkable and fascinating."

MONTREAL STAR
"Unique in cleverness, muscular power and dexterity."

PHILA. ENQUIRER
"An ambitious production
. . . . astounding."

PITTSBURG POST
" Pre-eminent in Vaudeville."

Copyrighted November 6th, 1908, at Washington, D. C. No. 14,366.
Manager Mr. EDWARD J. LEE Attorney THOS. D. MacMAHON Agent DA— E E $\begin{gathered}\text { Long Acre Building } \\ \text { N. Y. City }\end{gathered}$


THE HISTORY OF A CIRCUS
(Oontinued from Page 48.)
that they had covered our paper in that town and the surrounding country as well as in other places. Lawsuits, arrests, convictions and fines were the outcome. In other words, the Ringlings were again "kidding" the Sells-Floto showa.' Damage suits were instituted but always quashed brcause the service was bad. In other words, if we served one Ringling he had no connection with the show when it came to trial. Finally we were beaten on technicalities, and so we ran along in our gentle way until the year 1909. How. ever, before this season endeavors were made that all should go along peacefully, and we assumed that everybody was happy and ordinary circus method would continue to be in vogue. Our season opened April 5, 1909, at Las Vegas, N. M. Long before the circus reached E1 Paso, where we were billed for April 10, we had advices that Ringling Brothers' World's Greatest Shows were "Coming Soon," although as a matter of fact they did not appear there until Sept. 30, 1909, and they knew they were not coming, as they never had played there before until along about the latter dato.

This opposition, only in a more vicious form, has been our fortune all of this season, until about Sept. 10, at Norfolk, Va., Ringling Brothers distributed bills along the country routes and in the cities on our route until the final day of our season (Oct. 30, at New Albany, Miss.), saying the Sells Brothers' show was not coming until 1910, making people believe in fact that the Sells. Floto shows were not going to fill their dates as advertised. Then they sought aid in the United

States Federal court to prevent us from using the name "Sells." They also asked for a temporary restraining order, which was granted temporarily insofar as using Sells Bros.' heads are concerned. We in return asked for a permanent injunction from being treated unfairly, claiming that they came into court with unclean hands.
We expect, and hope, to have a ruling from the court that the entire circus war may be taken up in a court of chancery and the whole thing sifted to its bottom so that damages and permanent injunctions may be issued and from then on peace may reign.
As everybody knows, W. E. Franklin is the General Manager of the Sells-Floto circus. The year has brought forth a reasonably successful season. The intention is to increase the show to a considerable extent and go into the field of the enemy and produce a circus equal to any in the United States in the way of a performance, if not in size, and make a general admission price of 25 cents. This, of course, may cause a large loss of money, but it is a decided and positive agreement among ourselves that we are going to continue in the circus business, irrespective of its cost, for come time to come, whether it earns money or not.
We travelled a total mileage during the entire season, covering a period of thirtyone weeks, of 13,216 miles. We travelled from the crest of the continent to the Pacific Coast and from there to the Atlantic Coast, visiting British Columbia and Old Mexico. The territory covered included twenty-seven states and twenty. nine different lines of railroad. We averaged 76 miles each jump.

## THE MAKING OF AN ACROBAT.

(Continued from Page 48.) as to his ability to stand punishment, has no "yellow streak," and therefore is to be accepted into the acrobatic free masonry. Training exactions are softened. He is given two days to rest up and take the kinks out of his muscles and bones, for after those three days it would be an impossibility for him to do anything. But a good hot bath and a rubdown, by an expert who knows his business and does nothing else all year round, helps him. The trainers commence to speak well of his progress, give him every encouragement and watch him so closely that a jarring fall is impossible. The new man is now learning real elements of the game and a fall might take some of the "steam" out of him. His nerve grows and he becomes more and more certain, so that when he is given difficult feats to do he has complete command over himself and goes to the trial without fear.
We impose no diet rules. The candidates may eat an much as they like, but we do take the precaution of setting only the best of body-building food before him. As a testimony to this method of diet we have 250 members in the gymnasium and not one has a bodily ill.
It is not true that acrobats as a class are short-lived. To my personal knowledge there are a dozen or more acrobats over the age of sixty who are now active in their profession and in better health than the average man of forty. They care for themselves, eschew all excesses, and live normal lives. Not only are they more active in their professional work, but are clearer and more acute of mind than the average man.

I ought to be an authority on acro batics, for in this, my home town, there are more people following that business than in any city of nearly the same size in the world. I have not the figures to substantiate my claim, but look over this list of acrobats who make their homes here or started their careers on the stage from Reading:
Four Barde, Four Readings, Three Melvins, Redcay Duffin Troupe, Ribble and Derry Flying Jordans, Four Londons, Aerial Genrva, Bench and DeTurk, Three DeHomans Bros., Al Yoder, Geo. Sheaner, Jules Lee (Delmo and Lee), Pierce Weitzell, Five Aerial Loyds, Victoria Peters, Four Lukens, Chas. Dupson, Bennie Frainer, Chas. Reinsmith, Two Miller Bros.. Oscar Barto (Barto and McCue), Chas. Reisteder, Herbert Heaster (Boddamy Troupe), John Border (Casting Dunbars), Geo. Grow (Flying Banvards), Herbert Grow (Valentines), Jacob Zellars, Chas. Martin, Sherman and Fuller, Anthony Penn, Mishler Bros., The Hurleys, Jofin Dorward, Three Stricker Sisters, Ida and Stella Miaco, Anna Schreck, Anna Ifon, Eva Shaner, Bessie Boyer, Jacob Glass (with Lukens' seven lion act), Hans Rehlander (with Lukens' four lion act), Joseph Hansdale (with Lukens' seven bear act), Rita Woods (with Lukens' five bear act), D. J. Woods (with Lukens' seven pony act), George H. Howard (with Lukens' dog and monkey act), Shiller Heaster, Wrentzel Sisters, Dewey Sworer, Fostelle and Lee, and John Munal Tomaual.

The Henry Girls played last wowk at the Colonial, Washington, D. C., under the pirated title of "Just Kids,"

# ARTHUR PRINCE <br> <br> The Wortis foremonst Ventiliguist 

 <br> <br> The Wortis foremonst Ventiliguist} Extends Greetings TOURING AMERICA AT PRESENT

STILL SLIGHTING THE MAIN BUR LESQUE FEATURE: WOMEN! (Contimued from Page 42.) how many men would attend The answer is the basic principle of the burlesque business. Now, if it is conceded that women are the main attraction, are not their value as a draw increased in proportion to their appearance-and perhaps numbers? The more pretty girls, brightly costumed, the greater the favor with which the show will be received.

This season burlesque has run to "production." "Books" have been in evidence. "Cast" has been neglected. The best comedian or comedienne on the stage needs to be surrounded. There is nothing better to use for the trimmings than comely young women, good workers if they can be procured, but good looks at any price.
Here again enters the "price," the burlesque manager's ban. He wants not the $f$ girl if she is expensive. The inexpensive chorus girl or principal is secured; the
performance tells the story of the economy.
The burlesque manager though docs not believe he is economizing. That is because his show figures up to a certain amount that he knows is just within the limit of what it should be. Perhaps the manager takes into the calculation his investment: i. e., cost of producing at the outset.
That is very well from his position; but had he cut down his list of principals to the meagerest number, having the most or these of the female sex, and spread his weekly appropriation for salary among chorus girls, the increased amount allowed per capita would have permitted the engagement of the girls that burlesque needs, but cannot be engaged under the prevailing scale.
Observation has brought the conviction this season that where a "book" or a play with a continued story, consistently held to, has been produced according to a burlesque man's ideas, that
"book" holds the principals on the stage too long at different times, driving the chorus girls into their dressing rooms for long stays.
Another sacrifice in the ranks is for the benefit of the olio or "specialities." "Specialty teams" are placed under contract. Then there are two principals at once, sending the salary figure upwards. Again there is the man taken because he can fill out in "one," or a couple who can dance, and "ad lib," burdening up the show through the manager's patent and excusable desire to have a performance of which he may le fairly certain ill advance.

Those who have invaded burlesque in contravention of the traditions have "flopped." That is a characteristic oldity of the business. Burlesque needs someone who understands it, and yet the experienced burlesque men do not seem able to leave the beaten paths, excepting here and there.
The sum and substance of the burlesque
business today though is the backward tendency to ancient methods, notwithstanding a temporary movement of progressiveness made this season. This tendency to move backward comes from the "old timers" who have certain notions regarding a burlesque show that cannot be removed.
The first of these is a "spicy" performance. "Spicy" is employed in lieu of coarser terms which the manager really means. To silence this forever, allowing for certain towns and theatres which have become so identifled with a "dirty" show that no other could draw money there, the Hyde \& Behman theatres on the Eastern Whecl may be cited. The Gaiety, Brooklyn; Star, Brooklyn; Gaiety, Pittsburg and Star and Garter, Chicago, the four biggest money makers for the traveling companies of the Eastern Wheel demand an entirely clean performance from purtain to curtain. They are the largest t.ouses on the Wheel and do the biggest business.

Sime.


## 

# GEORGE C. ROBINSON, <br> The Roman Senator <br> CONSTANCE WINDOM, <br> The Daughter 

ALLEN G. MILLER,
1he Gladiator

IN THAT EVER-NEW TRAVESTY
"The Noblest Roman of Them All"


Merry Cbristmas and Kappy New Year


THE CLIMB OF SAM BERNARD. (Continued from Page 45.)
the Bernard Brothers; too young to appear professionally at the variety halls of New York, as the Gerry system of stage surveillance was even then in vogue. Their circuit of endeavor included New Haven, Bridgeport, Newark, Jersey City and Hoboken-to them then Philadelphia was thousands of miles away.
The Bernard Brothers played a sketch, "Little Fraud," in imitation of Harrigan and Hart; "The Lackawanna Spooners," in imitation of Favor and Shields (Mr. Favor is now of Favor and Sinclair), and they did an imitation of the original Dockstader Bros. (Lew and Charles). "Irish," "Dutch" and "black-face" specialties were their forte. After working with Dick for a couple of seasons Sam started on his own hook as an entertainer, playing such resorts as Morris \& Hickman's New York Museum at 210 Bowery and the Herzog Museums in Washington and Baltimore. When summer came Sam went to Coney Island to work for Til. you, the father of the present owner of Steeplechase Park there.

At that time Bernard thought himself
a great deal better than Weber and Fields, because he worked at a garden where five cents was charged for entrance, while Weber and Fields played where a glass of beer covered the admission. Whenever a boat would come in from New York the performers were compelled to "get busy," rattling off their specialty with much noise attending to attract the attention of the new arrivals, and draw them to the beer-buying zone.
Weber and Fields drew $\$ 2.50$ a day for their work. As they did their "specialty" in tight knickerbockers without pockets, and fearing that if they left their money in the dressing room it would be stolen, they would hide the $\$ 2.50$ in the sand, digging it up again when the day's work was ended and they were ready for home.

But they had to find other "safety deposit" methods, for one day they hid their stipend in the sand, forgot to mark the spot, and spent the night in fruitlessly digging up the beach-and they never recovered that $\$ 2.50$.
After a summer at Coney, Bernard secured a week's engagement at the Providence Dime Museum, next to Grace

Church. The week was lengthened into a solid year. Sackett, Drew \& O'Donnell were the proprietors of the Musee; Sackett later became a member of the Sackett \& Wiggins museum firm; O'Donnell died and Mr. Drew is now the Western Burlesque Wheel manager.
In the summer of 1885, when 21, Bernard took his mother for a visit to England. There he appeared for six weeks at the Middlesex Music Hall, London, doing a "Dutch" song and dance, imitations and monolog. Returning home he was the first performer to sing coster songs in America, dressed in the tight-fitting clothes of the English type, with buttons and cap.
Bernard joined Chas. R. Gardner's company, in which Geo. H. Adams and Toma Hanlon were featured, playing "He, She, Him and Her." He was next a pember of Newton Beers' "Lost in London." Burlesque, then claimed his services as a member of Manchester's "Night Owls." With Manchester as his partner the next season "The French Folly" company was created. Later he managed and appeared with Russell Bros. and Weber and Fields' Vaudeville Club.

Mr. Bernard played the role of "Capt. Deitrich" with E. E. Rice's "Evangeline," at Manhattan Beach one summer, and went to Weber \& Fields' Music Hall as stage manager when the place was first opened by that firm. He held this position for two seasons, acting in all the burlesques and staging all of the productions. Then H. B. Sire put him out in his only failure, "The Marquis of Michigan."
G. W. Lederer afterward featured Bernard in "The Dangerous Maid," and he next appeared with "The Man in the Moon." Returning to the Music Hall for one season, he later played a brief vaudeville engagement before creating the comedy role in "The Silver Slipper" for John C. Fisher. Bernard then became a legitimate star, undertaking a five years' contract with Charles Frohman, during which time he played in "The Girl from Keys," "The Rollicking Girl" and "The Rich Mr. Hoggenheimer."
The Messrs. Shubert next engaged him as one of their stars. In "Nearly a Hero" and in his present piece, "The Girl and the Wizard," at the Casino, New York, Sam Bernard has proven to be one of their mainstays and best money makers. Walt.


## es VAUDEVILLE.

(Continued from Page 36.)
standing that they return at once to Europe or outaide of this country. Thus, it will be made known that these attractions can be seen at this theatre only, a method prevailing at Koster \& Bial's, and the distinction was impressive.
Assuming that Martin Beck is to be a figure of importance in the new era, he will undoubtedly sacrifice (if his present ambitions are held to until that day) the enormous income which can be derived from two performances a day. Hence, it is likely he will give not over three matinees a week, and I even anticipate Mr. Beck will reaist the advantages of Sunday vaudeville and give apecial performancea on that day, if not of a sacred order at least of an educational character, always assuming that Mr. Beck will sacrifice in this particular undertaking commercial calculations for the sake of artistic progress.
With the abolition of the "two performances daily," the principal barrier to great achievement is stampeded. He would be indeed a pessimist who would suggest a limit line with conditions prevailing such as have here been named. The programs not only would be wholly distinct from any yet offered, but it will be possible to present for years to come the necessary numbers without housing a single artist or "act" which had previously appeared in the local theatres of that day, excepting plays or productions.
Now we arrive at the important factor as to how Mr. Beck would make up his bills outside of the foreign attractions he would bring here, exclusively, for the new music hall. He could without diff. culty have in every performance at least one of the famous stars of Grand Opera. Few would refuse, if not otherwise engaged, to sing one aria and an encore at the honorarium Mr. Beck would grant. Then there would be a scene, or even a
one act Grand Opera such as "Pagliacci" or "Cavalleria Rusticana," with stars equally as good as those heard in our great opera houses. Wagner's "Trilogy" is not impossible, and a symphony orchestra could be utilized as a permanent number of fifteen or twenty minutes duration. Our modern vaudeville im,resario would probably figure that the comedy balance and surroundings for such numbers would have to be almost overwhielming, therefore he would undoubtedly have attached to the new theatre a piaywright who could write comedies. These could be played by stock comedians as gcod as Mr. Frohman presents at the Empire. The star of this company need not be less distinguished than the best known.
Mr. Beck would of course have a ballet, upon a scale such as those raved over at the Empire and the Alhambra, London. He would also present a comedian in black face, for Mr. Beck is wise in his generation. He would even have this black faced comedian appear right after the grand opera stars. Who would he be? Perhaps Lew Dockstader. A number of a permanent character, for the new era could be created by the presentation of travesties on the current legitimate successes. These need not run over thirty to thirtyfive minutes. When a "hit" is struck no change of vehicle would be required during that season.
Then, the new manager (I fear to name Mr. Beok again, and wish to say the use of his name has been merely convenient to illustrate) would not hesitate to ask l'aderewski to appear for ten minutes. If the symphony orchestra is of a permanent character, the combination alone would end all pessimism, as to whether "\$2 vaudeville" would obtain.
With the attractions here named, to which would be added two or three intensely grotesque comedy or pantomimic features, the way would be opened for
an epidemic of great attractions, until the excursion from the highest type of legitimate theatres to the new music hall and back again, could be conducted with such grace and dignity that no announcerand the new vaudeville theatre could make would create the least flutter. The only question, would be as to how it were possible to present such a pro. gram at $\$ 2$ a seat?

## ENGLISH HALLS.

(Continued from Page 41.)
choose to call them, travel from town to town in their own autos. Quite a number carry valets and chauffeurs. Some make the chauffeur double the parts.
A great many artists own their own homes and entertain lavishly. Marie Lloyd and Gene Stratton are two of the many.
It is an every day occurrence to see brother performers lend each other $\$ 50$, $\$ 100$ or $\$ 500$, something very seldom noticed in America. I am sorry to say that a lot of my brother Americans take advantage of this liberality and forget to repay their obligations. I know of one American artist that won about $£ 300$ $(\$ 1,500)$ playing poker at the Vaudeville Club. He received the money and furluiphed a house with it. He returned and lost $\mathbf{8 2 0}$ (\$100), but never paid. Not only did he neglect to settle but he saddled most of it onto Monte Bntley, an invalid, who cannot work.
The biggest "knockers" against American acts in England are the cheap little American turns that cannot make good on this side of the pond and they are airaid that you might relegate them into the discard over there.
Mind you, I don't say all of them do this, but still there are an army that do. One pleasant feature is the real orchestras in England. Sixteen pieces is the minimum, and they are up to 50 and 60 in the Palace, Empire and the Alhambra
(London). I didn't know my music when I heard it at the Alhambra. It carried me off iny feet.
The one glaring fault (outside of the rowdy gallery) is you have to carry your own "prope" and property man in order to obtain the desired effect. This makes it very hard on sketch teams that require an elaborate set and assistance from off stage.

The orchestra men and leaders will not talk to you. You must engage a man to do the talking. The average acts run from three to five minutes in London, and from five to eight minutes in the provinces. That is a vital point for an American to remember. Another thing of importance is this, if you are going over with 2 chip on your shoulder and going to wave the flag you will have a long journey for nothing. The Englishman will not tolerate it any more than we would allow an Englishman to do the same thing over here. You will do far better by being gentlemanly, for as I said before, they are very courtoous to artists in England, more so than in America. If you don't complain over here you certainly will have no reason to be dissatisfled with the social side of the footlights over there.

I have been going over every year since I sailed with "The Belle of New York" in '98. I'm going over again nert summar to play and many more summers to follow. Next to New York, I like London.

## THAT OLEVER OOMTORTIOM AOT,


"The hady with thie entes
AID TEE OLOWE Dif THE BOE."

## BLOUNT BROS. 

# MERRY XMAS AND HAPPY NEW YEAR TO ALL ENQUIRING FRIENDS <br> HARRY L <br>  <br> Principal Comedian H. W. Q SIM WILLIAMS' Attractions 



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THE TROUBLE IN BURLESQUE. (Continued from Page 43.)
or four, then the next show will be so poor he is disgusted with burlesque.
There is no uniformity in burlesque construction, not as to method, but as to standard. Until a standard is set and held to burlesque can not receive the serious attention of the press it thinks it is entitled to and in a great many individual instances, deserves.
The water-spilling comedian with a slap-stick, who is given rein by an indolent manager to secure "a laugh" in any old way he sees ft , will not impress the daily newspaper reviewer as funny, nor a fit subject for him to "criticize." The critic will ask: "What is there in that to criticize?"
The manager is the responsible person for the neglect of burlesque. He fite out a show, and may surround an artist of much ability with a lot of wooden blocks. Other managers believe that the component parts shall fit the star. So much better for the star, if he or she is of the ambitious sort.
There are three kinds of burlesque artists; those going up, those going down, and those standing still. Those going up are entitled to all the credit they can receive, for their fight is being made against tremendous odds. Those standing still may be held back by environment, although other causes could contribute to this. Those going down are helpless, and will pass away.
Referring to the trade papers which do not dignify burlesque, Miss Clare forgot to mention that the trade papers have given burlesque sufficient attention to cauce an almost reform in the nature of
the performances. The trade papers have helped to improve shows by consistent criticisms. Not the least oi this improvement is the better dressing.
The faults of burlesque were and are so many that they can not be remedied in a day.
Each reason Variety has reviewed all the shows of both Wheels. I have seen perhaps one-half of these. Among them have been shows containing "artists" that I have never mentioned, or if men. tioning, have not commented upon their portion of the performance. For they did not give a "performance." In no show under the sun excepting burlesque would they have tolerated as "principals."
If they were not worth the time that would be wasted by a trade paper reviewer giving any space to them how would a dramatic critic note their performance?
Acrobats who could never be actors under any circumstances; quartet singers who only tended to make themselves appear foolish while trying to be "principals"; song and dance people who were nothing else; all playing "roles," hurting the performance of someone else and continuing to koep down the merit of all, reflecting on those in the shows ahead and those in the shows behind.

There are the "comedians" who resort to anything or any "business," and the women who will work with them along these lines or "stand for anything" with the managers certifying to the whole thing. These, more than any one elee in burlesque, drag the entertainment into dis. repute and are keeping it there. If these people smear the name of "burlenque," the real artists in that branch of the profesoion must auffer and are the aufferers.

As for the term "legs," in speaking of the women in burlesque, "legs" were the backbone of the entertainment at one time. "Legs" held up burlesque literally as well as figuratively. When women in burlesque who are not associated with "tights" take on these and display their legs for the advantage it may bring to them or the box office, they can expect to be criticized for it, at least by me.
The "principal boy" wears tights; it is within her part. The chorus may wear tights (that should be a part of their stage work), but everybody in the show should not show their legs. Those who only give a glimpse of their ankles, if they can do something besides, will be the onee best thought of.
The use of the "spot" for an "audience song" has been answered by managers on the wheel circuits who have ordered the song out after the first show. Let a singer in burlesque introduce an "audience song" with some novelty to it, and no one will object. But there's no credit to the girl singing a silly "audience song" and securing applause because the spotlightman can throw his light upon a bald head, or into one of the boxes where the girl wends her way to be kissed by some fool fellow, the proceeding bringing an. "en-core"-not for the song or the singer, but for another bald head or another kiss.
The only "spotlight" song I recollect in vaudeville not having been "panned" in this paper is Alice Lloyd's "Lovelight," a novel idea at the time in that line.
Neither do I recollect Varictry calling a vaudeville "cooch" dancer by any other name, whether it was an American or any of the foreigners who have done this under the guise of "art dancing."

Miss Clare must know, and everyone in burlesque is aware that the burlesque manager has made no effort to secure an exclusive "coocher." If he finds a girl in the chorus who can "wiggle" she is moved forward to a "specialty" with a raise perhaps of \$5 in salary-or a professional "coocher" secured, with a "reputation" for disgusting and lewd movements of her body.
There is no "art" in "cooch" dancing; whether it is in the grand opera of "Salome" or at Huber's Museum.
Burlesque will not be accepted seriously until it is made a serious business proposition, not a hazardous affair for small returns, among many varied-sided managers who think the box office is the thermometer for their shows, and know nothing else, not even about burlesque.
The greatest trouble just at present is that a few of this kind of managers are the leaders in the wheels; they can preach by the hour about "burlesque advancing," but their shows are the very worst in every way.
heray thas to frimps and enemies.

"gandy," "gkchaty" and "Loute."



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AS IT LOOKS TO THE MONOLOGIST.
(1'ontinucd from Page 30.)
idea, in and out of the profession, is that the monologist is the pet lamb of vaudeville.
"Pretty easy for you," I've had sketch people tell me. "Here I've spent a thousand dollars on my act; I carry four people, special scenery, costumes and props; and the act doesn't receive as much money as you-you who just change your coat, dab on a little rouge so that you won't look dead, and walk out in 'one.'"

But is it "pretty easy"? It is not only not "pretty easy," but it is not easy at all. If it were there would be more vaudevillans doing it and getting by. If it were people wouldn't spend the money they do on scenery and props and costumes. They would "change their coats, dab on a little rouge and walk out in one." Variety would lose its spice; the monologist would be abroad in the land; the average stage would measure twelve feet from "foots" to rear wall.
But meanwhile-pending, as it were, the actual visitation of this predicament-the curiosity as to how those of us who are now doing it really do it, is, like the poor, and the moving pictures, ever with 11s. It bobs up, this curiosity, in the most mexpected places and with the utmost serenity. $I$, for one, catch it twice a week, at least, by letter.
"Could you give me a few pointers on how to become a successful monologist?" That is the usual query, taking various shapes and forms, of course, but almost invariably leading to the same end. "I am an ambitious young doughnut mouldar, desirous of going upon the atage. I have decided to be a monologist. Oan
you help me?" And so on, ad lib, vamp till ready.
It is all very much like (if I may be pardoned the re-telling of an "old one") the young man who wrote to a house selling athletic goods, after this wise: "Please send me a copy of your book, 'How to Pitch Raseball.' Don't delay, as I am to pitch in a game next Saturday."

Funny, isn't it? And yet a monologist is constantly being presented with indirect but conclusive evidence that the young man was entirely sincere. Ambitious beginners want to know in so many concrete words how to be a successful monologist, just as the young man in the anecdote seeks for information upon how to pitch baseball. As long as human nature remains the same-and you and I know that that will be for a long, long time yet-the student will seek a teacher. He will not realize that there are some things in this world which cannot be taught, but which each man must learn for hinself, by steady, persistent effort.
I don't know how it is with my broth ers in "one" (and Merry Christmas here and now to them all!) but the most ubiquitous query that reaches me is: "Where do you get your stories?" I can cover this broadly but decisively by an answer of negative quality: From any source I can secure them except from the act of another. The italics are used to emphasize a rule which every monologist should follow without deviation, and with unwavering fidelity. It is a rule which should be pasted in each man's hat, in the top of his trunk, in his date book-in every conceivable place, lest he forget.
There is no race in all this world more merry than the Irish. No matter where
you find the Irishman, whether it is on the police force of New York or bossing a gang of Italian laboring men in Hindoustan, he has a cheery smile-and a story to tell. Melancholy and he haven't even a bowing acquaintance. And so he goes his merry way around the world. bringing light and laughter to every nation. His is the knack of seeing the funny side.
In New York and Brooklyn I count among my closest friends the Irish people. Being one, this is only natural; and when we clasp hands it is with the clasp of brotherhood which only Irishmen know. "The best part of Ireland," I heard a stage hand suy a few weeks ago at the Alhambra, "is the Fourteenth Ward." Well, there, and in other wards in New York and Brooklyn, I count my personal friends among the Irish by the hundreds. Each one of these Irishmen has one to a dozen stories to tell. When I meet them about the town it's "Oh, Frank, an' did you hear the story they're telling about Mike Flynn-you know Mike?" And out of that may cone something which, worked into tellable form for the stage, is a distinct addition to my act.
Indeed, I give credit without hesitation to my Irish friends for many of the best stories I have. More power to them!
The desire to tell a story comes at least once a day in the life of every normal man, whether he is Irish or not. Wherever men meet, after business hours. or even during business honrs, someonstarts the story-telling ball rolling.
But there are ways and ways of telling a story. Some men can put in a wealth of detail and string out their tale to great length, and all of it funny. Some, taking
their cue from these gifted ones, make the mistake of thinking that the longer time they consume in reaching the point of their story, the funnier the point will be when they get to it. As a result they throw in endless boresome comment and incident until the point is killed.
These few general remarks are not aimed at those whose business it is to tell stories, my brother monologists; but to the man who tells 'em because he heard somebody else and they were funny when somebody else told 'em. You know the type. And it is generally conceded that the story-telling bug has the nation in its bite.
That is the reason, possibly, that the average man, seeing a monologist at a vaudeville theatre, thinks his work the easiest in the world. When he learns later that the monologist's salary runs into the several hundreds per week, while he himself gets less than a tenth as much for working at a denk eight hours a day, he is at first incredulons, then bewildered, then ambitious. It seem so easy!
Some years ago a master plunber came to me in Brooklyn, saying that the boys were going to have a little entertainment down at the hall. How much would I come for? 1 named my price. It was modest enough at that time, believe me. He looked at me fully a minute in amazement. Then he said:
"Do you realize, Mr. Fogerty, that I have men working for me from eight in the morning until 5.30 at night for four dollars a day?"
It was not in me to suggest that he lave some of his men to do the entertaining.
But I thought it.

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Conceded by Managers, Press and Public as the best laughing spoke in the Eastern Wheel JAMES "BLUTCH" COOPER and WILLIAM S. CLARK, Proprietors


MOVING PICTURES.
(Continued from Page 33.) tangible might eventually be accomplished, but nothing really seemed to have happened. There has been no sincere effort to "get together' and pull in any one given direction; no attempt at substantial organization has succeeded and so long as the affairs of the "Independents" remain in this chaotic condition just so long will they be considered lightly as an element of real opposition to the thoroughly organized and harmoniously working EdisonBiograph combination.
The main strength of the Patents Co. lies in the fact that they have standing orders which, save in rare instances, can be absolutely depended upon. While there is a two weeks' cancellation clause in all contracts made with Patents Co. manufacturers, these producers have practically to consider only the subject of the film itself, as sales of a stated weekly output for each member is assured.
Of the ten members of the combination right manufacture in this country outright; two import films and of these two one maintains a factory over here for the purpose of manufacturing film from imported negatives. The eight native firms have standing orders of varying amounts running from 20 reels (the lowest) to 120 reels (the highest). Anyone who is a regular attendant upon moving picture
shows where "Trust" films are used may select out the best and worst of American manufacturers with only one guess allotted.

Naturally a vast amount of capital is invested, labor is employed in factories, rental agencies and exhibition theatres; actors are used in established producing stock companies, and if it were possible to estimate anywhere near correctly the numbers vitally concerned in the moving picture business, it would doubtless rank high in importance among employment giving branches of the show business.
The cost of film production has greatly increased within the past five years. At that time 50 cents a negative foot would be a fair average, but now the cost of film producing runs from $\$ 2.50$ to $\$ 3.00$ with rare instances when reels can be manufactured at $\$ 2.00$ per negative foot. The stock company idea was introduced among producers about four years ago. Few producers have a stock company with a smaller membership than fourteen people: some employ several more players, for in making two pictures to a reel of 1,000 feet the characters should properly all be interpreted by different people.
The stage managers who actually produce the pictures, rehearsing the people and working out picture ideas are well paid ; one man in particular receiving $\$ 250$ per week and a percentage of the sales. The time and labor which must be devoted
to turning out a properly acted picture warrants the salary; and the acting members of the companies are entitled to sympathy if they are not well paid. They work under peculiar conditions, often be ing compelled to do such ridiculous things it is a wonder they remain on the job.
Latterly the "silent drama" is silent only photographically; for at rehearsals and during the action of the scenes which go to make up the films most of the actors therein conjure up dialog as they go along and talk all through the piece. One producer maintains that the experts in lip reading can tell by the film photographs just what the actors have said during the
time the picture was being taken. Doubtless in the case of many films it is a good thing for the welfare of the community in general and the moving picture businesa in particular that "lip reading" is an exceedingly difficult art and not a talent in general vogue.
These stock companies operate sometimes in studios which have been built purposely and are maintained by the various manufacturers; at least one member of the Patents Co. has a company in Floridn working regularly in the produc tion of a class of films which require the particular outdoor settings which nature provides in that locality. Walt.

## Merry Ohristmas and Happy New Year

TO ALL FRIENDB, PROFEBBIONAL AND NON.PROFEBSIONAL


Eopresentativo, YORE MUSIC CO.. 1867 Broedway, M. Y. 0.
Mr. AL VOX TILZER, Manager.
WANTED, Bly Comedy and Novelty Feature Lcts te write or wire open time. Booking Thalia, Chicago; Joliet, Bloomington, Eigin. Aurura DOUTRICX'S BCOKINA EXCHIMEE

## 4 shownare viwn

(Continued from Page 29.)
per cent. of the population of the town will attend the music hall. Unlem the attrac tion is extraordinary, it must be painful to see the "first house" empty, the "second house" fairly filled and so on.
There are exceptions to the general operation of musle halls in this country. The exception in the "young blood" ln the managerial field which telle the utory. The Managing Director of the bigeest tour in London also conducta the Holborn Emplre, part and parcel of the tour. He is a young man who atarted a tour aingle handed with a pleture house; he has today more than twenty mualc halls and is about to open the largest muslc hall in London, the "Palladium."
The Provinclal tours in this country throughout Europe are atlll primitive, with the exceptlon of the Mome-8toll Oircuit conducted on strictly basineea lines. All its departments, lacluding the advertiang (which can stIII be Improved), ls thoroughis systematized. Artista seem to be well satisfied to play this tour.

The booking of artists in this country, erpecially In London, is a much more dif acult problem than in America. The "barring" clausea, barring artints from playlng withln a radius of a mille from the muaic hall booked for, maken it dificult for a bookling manager to place the artintu so that they shall not conflet with pre viously made engagementh. At the same time, the agent must conalder if an artint plays more than one hall in a night; that be may appear in one music hall, travel to another, appearing there ln due tlme; a line of booking business unknown in America. I do not know any one who could accomplish it without years of hard labor and experience.

This booking manager knows every sot in Great Britain and almost every act on the Contlinent. He is the ruler and head of his department, and has but one man aglng director to look up to. Unlike American ways, Engllsh halls are generally owned by a limited company; conducted i. y a managing director, on whose board sit a number of other directors. The Eing lish halls permit the publle to share in profits and losses if any. Very seldom will you find an Engllsh music hall owned by an Individual, as In Amerlca. The public can buy shares over here, a most excellent Idea I think. It spreads the interest and the welfare of the theatre and relieves an in dividual mind of a great deal of worrisome anciety.
The only drawback, with some excep tions, is that sometimes directors will in terfere with the managing director. One director may be a shoemaker, another one a brewer and the third a lawyer with not one knowing anything of theatricals. Some purchased stock, becomlng directors; others are not even qualified as regards to hold ings, securing the title or position through Influence. Not one may have an Inkling of show business. Yet all want to lnter fere and have nomething to say. The man aging director or his manager wants to book a certaln act. He is restralned from dolng so because the wife of hls "shoemaker" director had a letter from her slater stating that her brother-in-law's little boy was frightened and left the muaic hall some yeari ago while witneasling the performance. A lawjer director
objected to one of the halls axpending \$es0 for advertising, after the hall taking almont double the amount of its usual takings.

The institution of directory of tradesmen and not theatrical showmen is a bad one. There are only two circuits over here, i. e., the "Moss-Stoll" and "The London Theatre of Varieties" whose managing directors have full control and do not permit optlcians, brewers, contractora, lawyers and organ grinders to Interfere.

Booklng artists in this country in, as I stated, a very difficult problom, mantered by but very few. Yet it seems to be the ambltion of every lawyer's clert and motor oiler to do the bookling. I know an experlenced man who has been appointed sole manager to one of the Provincial circuits; be was made no by two managing directors, both of whom know show buslness from "A" to "Z." The secretary of the company, a lawyer's clerk, never had any idea as to muslc hall procedure, let alone booking acts. He got the "booking bee" In hie bonnet. A very pretty boy and liking the Idea of talking to the ladies in this profenslon he wished for power to book them. He interfered so that finally the managling director had to tell that bad boy to keep ofr.
"Graft" in this country, as far as 1 have seen $\ln$ the theatrical buslness, is shocking. The Englishman polnts his finger of scorn at the many cases clted in the papers of American "graft" whereby millions are appropriated, to whlch 1 reply that the difference of appropriation is but in the amonnt. I maintain that if any misappropriation takes place in America, it is done for a sum which makes it worth while; while in this counfry it is done for sixpence.

There are men over here connected with the executive departments in music halls who could not belong to a company of street sweepe in America.
Another unique Institution is the "local manager" of a hall. His salary rangee from $\$ 10$ to $\$ 25$. He is an autocrat in hls way; In full dress every evening, while in the day time he washe the windowi and posts the bills. He would llke to be pollte with the patrons of the hall, bat he must not for fear the patrons will not conslder him the manager. He ls not allowed to une his own judgment. It is a good thing he ls not-for he has none. There áre some exceptlons; but calling hlm "manager' ls not the proper title, for he has no authorlty aside from the one laid down to him in black and white. With but very few exceptions he is not even permitted to change the program-this is n matter which requires improvement in this country.
Companies should pay the "local manager" a good salary, but they must pick out different men, men with experience. Then they should be given a certain amount of authority as to the running of the show in general.

Aside from this, music halls are conducted on business lines and they prove in most cases very proftable inveatmenta. There ls, at thls present tlme, very little "smut" introduced ln muaic halle and the public are beginnlng to reallze that musle halls are capable of giving the same refined and clean entertalnment as a theatre.

[^5]

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| MORGAN and CHESTER <br> "Just for Fun" | McDEVITT and KELLY <br> Just Can't Make Their Feet Behave |
| GEORGIA NELEON <br> "The Classy Girl" in Sassy Sayings | ROBERTS and FULTON <br> "Sis and the Gladiator" |
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NINA$\square$
IN VAUDEVILLE
 JOE CURREN ELEGTRIGIAN
for P. G. Williams' Greenpoint Theatre MRS. EDWARD H. KEMP "TALES of the WILD" A reoosnized high-olase atandard attraotioa for randeville and club work. Lateat popular cubjeot:

| MY ACTS ARE ALWATS WOREING: <br> I HAVE WRITTEM GUOCESBFULLY FOR <br> EVA TANGUAY <br> Champion Comedienne of Vaudeville, ALF. GIB <br> The Minstrel. <br> CARSON and WILLARD <br> Now appearing in my aot, "The Dutoh in Egypt." TOPAOK AMD WEST. <br> And others famous in vandeville. $\square$ INE |  |  |  |  |  |  |  |  |  |
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A POPULAR SINGER OF POPULAR SONGS GEORGE J. OFFERMANN Thirty-Avo weoke at the Unique Theatro in Philadelphis. Alwaye maldies rood.

FRANK CLARK
MAMAQER, CHICABO OFFICE, TED SUYDER music PUBLISHIME COMPAMY stoppina At the baiatooa hoteli.


163 West 34th street. New York Furniahed Rooms Only (Tel. Murray Hill-s448),
PAULINE COOKE AND JENNIE JACOBS


CALL ON ME WHEN IN CHICAGO

## WILLA HOLT WAKEFIELD

PLAYING
THE TROPICS

JANUARY, 1910
$\xrightarrow{\square}$
MORRIS'
TIME

FEBRUARY TO
APRIL, 1910


LONDON
ENGLAND

MAY
AND
JUNE
"There are pianologues and pianologues, some entertaining and some annoying, but Miss Wakefield is an entertainer who requires some new term to classify her. Perhaps one day a performer may be like Miss Wakefield, but there is none now."-"Morning Telegraph," New York.

## HOLD-UP NEWSPAPER MAN.

## (Contimued from Page 34.)

way into the old style entertainment, or if any number of innovations have bobbed up, the manner of dealing with newspaper publishers and editors has not changed in any important particular. $A$ "contracting press agent" is employed, sent along, nsually, with the "No. 1" advertising car and his duties are to contract for display advertising with the daily papers (sometimes a weekly or two) in the various towns where exhibitions are to be given. they appear. The average newspaper owner hails them with delight, as they save composition and are little trouble to handle.
In contracting for this advertising the agent is sometimes instructed as to the amount he shall expend; sometimes the matter is left entirely to his judgmentbut he tries, if possible, to stay as far as he can under an expenditure of $\$ 150$ per day, on an average, for the season through. One "stand" will cost more, another much less, but the agent tries to keep the expense as low as he can.
This keeping the money down, cutting as closely as possible, and getting away cheaply has been going on for years; sea son after season newspapers, as a body have each year received less money. The agent who can get out of town, having spent the least possible, is considered by circus proprietors as the best man they can get for the position of newspaper contractor. Newspaper owners have a different opinion, and from that conviction has sprung the "hold-up" man.
Saginaw, Flint and Kalamazoo, Mich.; Terre Haute and Richmond, Ind.; Memphis, Tenn.; Spokane, Wash.; San Fran cisco and a few other towns throughout the country have newspapers which "hold-up" the circus press agent. For several years there was a combination among all the newspapers in WilkesBarre, Pa., to make the circuses "come across"; but the sale of one of the papers to an outside man "busted" the combination, and the two men who remain of the former triumvirate admit that they are ashamed of themselves for having used the bludgeon.
Upon arriving in town the press agent makes a preliminary visit on all the papers, calling first at the business office to obtain the rate and then going to the city editor for the purpose of securing a "notice" of his show's coming. The agent tries to avoid committing himself as to the amount of money he expects to spend with each paper. In this he is governed by the immediate conditions in each town. Having obtained the rates, he then goes to the advertising car, "lays out" his advertising and takes it up-town, with an order for cash and the amount of tickets he has promised to the business office
Conditions are never exactly alike in any two towns; there are angles and complications arising daily, and as the agent has only one day to a town he must act promptly, but with discretion, according to his own judgment at that time. A day or a week may change a situation; a slip of the tongue or a careless word may umplicate matters almost beyond untang. ling. Day in and day out the newspaper man is trying to obtain all the money and tickets out of the circus that he can and the agent is trying to keep him from doing it. If the newapaper owner is not
satiafied with his appropriation the agent must try to convince him that he should be.
The "hold-up" man makes it more difficult. He telle the agent he must spend a certain amount or nothing at all. The paper will not touch the circus advertising unless the "hold-up" man's demand is met in full. He explains that the circus comes into town, upsets business for a whole day, stops retail trade, disorganizes the community and takes out of the town and county thousands of dollars which will never return. The "hold-up" man simply demands his share of the spoils. Some times that share is as high as $\$ 300$ in money and tickets; sometimes it is only $\$ 50$-but whatever the amount the agent must take it or leave it. The wise little press agent "ducks" the whole proposition and reports to his general agent the condition of affairs.

It is a remarkable thing that the "holdup man" is generally of the same physical type; tall, robust, handsome, forceful in his argument and away from his place of business as companionable and likable a man as one meets in a month's travel. But he will have his "pound of flesh"; sometimes he gets it-sometimes he doesn't.
Out of the circus man's desire to cut advertising appropriations grew the "holdup" man, and out of the "hold-up" man has grown several State newspaper associations fundamentally organized for the purpose of combatting the circus press agent-that genial type of man who is born and not made. He mounts the editorial stairs, beams upon the city editor, and the work of stealing space for his attraction begins instanter. The men in the business offices say that circuses get many times more columns of free reading mat ter than they are entitled to, as compared to the amount spent for advertising. The circus agent answers with the statement that circus tickets in abundance are given an an exchange of courtesies.
With a view to justifying conditions in the business and editorial rooms Illinois. lowa and Indiana newspaper publishers have organized State associations. They meet in winter and "pan" the circus agrent to a frazzle. They resolve to take no tickets, charge for reading notices and "hold-up" a circus wherever they can. Rut summer comes and with it the sunve circus agent. In most cases the cold weather resolve is forgotten.
There are a hundred sides to the ques tion; too many to discuss even if it were within the province of this article. Arguments there are for and against the present system; and instead of coming closer together the circuses and newspapers are growing farther apart. The whole issue hinges upon the fact that no two newspaper owners conduct their property alike; there is no universal policy for conducting the newspapers of the country. But in time, as sure as time elapses, the entire system is going to be changed, and circuses will get along without newspaper advertising. That could be done now if the circuses wanted to; for as has been said the circus is at present an honorable institution, conducted on business principles and need have no fear of the revengeful methods of the "holdup" man, or the loss in publicity which accrues from present day methods of dealing with the press. Walter K. Hill.

## THE REAL AMUSING SONS OF THE DESERT

UNDER THE MANAGEMENT OF THE
FAMOUS ARABIAN IMPRESARIO SIE HASSAN BENALL

## The Royal Moorish 16 Berber Arabs

Being my latest Novelty organized in the City of FEZ, MOROCCO. They made their first appearance in the Oasino, Paris, December, 1908. Their remark made their irst appearance in the Casino, Paris, December, $\begin{aligned} & \text { able } \text {. } \\ & \text { ancess carried them to Barcelonia, Spain, in the month of January. 1908, }\end{aligned}$ and from there they went direct to Alhambra Theatre, London, England, for 7 weeks, recaiving the largest Salary ever paid to any Arabian Company.
Agents Offering my Troupes for Reduced Salary will not be Recognized
Managers desiring to engage any one of my Troupes for 6 Months or more I can arrange special terms for long Season. The Royal 16 Berbers now playing at Havre, France; November llth, Turin, Italy; December lst, Nice, France. Open time March, April, May, June, July and August, 1910.

## THE ORIGINAL TROUPE OF FEZZAN 14 ARABS

Who built a remarkable reputation in Europe for Rapidity and Quickness and have NO EQUAL IN THE WORLD.

Salary for this Troupe in Germany 8,000 marks, or 7,000 francs, per inonth. with railroad fares froin Berlin or Paris, and for England, 80 pounds sterling weekly. The FAZZAN TROUPE is now playing at Circus Sidoli, Munchen, Germany. This Troupe has been reorganized with better and highly qualified Oriental Artists, including two famous Arabian Musicians, Singers and Dancers. This is the most remarkable Oriental Sensational Acrobatic Performance in existence. Open time April, 1911.


## THE FAMOUS TOOZOONIN TROUPE, 10 ARABS

Universally known in America to be the most remarkable Athletes in the Amusement Calendar. This Troupe played One Hundred and Sixty-one Weeks over the Keith and Proctor's Circuit, rebooked in the same Circuit for Season 1909 and 1910.

There are 8 other Arabian Troupes in Europe and America, besides my 3 Troupes mentioned above, but their work, and terms are quite different to mine, therefore, please AVOID MISTAKES and REMEMBER THE NAME OF

## SIE HASSAN BEN ALI'S ARABS, whose reputation stands

Guarantee for the Best Oriental High Class Sperialties Respectfuly Yours,

## SIE HASSAN BEN ALI

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## 플 PICQUAYS



## In Their Refined Acrobatic Entertainment

In which Mr. Picquay introduces his famous "upside down" buck and wing dance. The only artist performing this wonderful feat.

## Booked Solid Over Here

# Until End of June <br> Then to Europe 



## What the English Press said about



TIM


## With their "When Hubby Missed the Train"

"BCOTTISH REFEREGE," October 1at, 1000
are appearing with great succese, their 'businese' belng thoroughly amushing.' "BIRMINGHAM DAILY POST," Oct. 5th, 1909. ending in a ikifully contrived atage effect representing the 'bubby' chasiog the traln which be had misned.'
"BIRMINGHAM GAZETTEE," Oct. 5th, 1909.
Hubhy i create much laughter by their clever presentation of anw sketch, entitied why "BIRMINGHAM DAILY MAIL," October 8th, 1000
"Arriving at the station juit in time 10 see the traln depart without them, the couple sit down on their portmsnteaux and lodulge in mntual recriminationa of a very amnsing kind. Indeed,. the
"BIRMINGHAM OWL," Oct. 8th, 1009.
'. 'Why Habby Lost the Train' is the tltle by which McMabon and Chappelle choose to designate their act, and if the audlence could have had their way on Monday night, a good many habble "MANCHESTER COURIER," Oct. 12th, 1009.

Wheu a man and a woman, baving mimeed a traln. sit down ona portmanteau and Induige in ten minutes' repartee on those reminiscences which form the stock-In-trade of ill-matched couples, and do all thita in front of an audlence, mome responsive chords are sure to be atruck in the memorics of onlonicers. the credit of their fertlity of resource that their rejolnders to one another never lacked in piquancy during the time thes were on the stage. The turn la both clever and nut of the ordinary, on both of which counth the couple deserve congratulation
"TIIE STAGE," Manchenter, Oct. 14th, 1900.
"A pleasing and amuing turn which ts novel and degervediy popular."
"SUNDERIAND DAILY ECHO," Oct. 19th, 1909.
and Cbappelle recelved by the large audiences at both houses with great enthuslasin. McMahon kept the audience In continual linughter."
'NORTH MAIL,"' Oct. 19th, 1909
"McMahno and Chappelif occupy the chlef position, in a laughable aketch."
"LeEdS EVENING POST," Nov. 2, 1900.
"A novel and at the same time one of the mont effective turns seen for some time is that of In the extreme. The saturnine drawl of the husband und the acld rapldity of the wife make a most bumorous contrast."
"LEEDS EVRNING NEWS," Nov. 2, 1609.
McMahod and Chappelle are two of the quaintest $\Delta$ mericans who ever crossed the water."

LONDON "MOSIC HALI."
"Life is not ungenerons in its compensations to the patient moul, as none is better able to testify than the regular attendant at variets theatris. He needs all hia path:nce-not 'arf. They revea mo iftle that is new and also noteworthy. Not long since, one was idly turniog over an album of Middlesex programmes. Some thst were dated in the early 'reventles might eaally have been reconstituted, as to their fashion and their factors, at a Went End hall, on Monday ndght-m endar ing is the health and popniarity of some comedians, $\omega 0$ little change is there in the public taste Rnn over the norelties of thls aeason, and you must admit that almost overy one does no more dancers-you will ind them all in the Middleser programices; elevatiog miesionaries from the 'regular' theatre in plenty, 1ikewice an actrcas who gave excerpts from popalar plays, and a 'refined' musical entertainer. When, we wonder, will comeone have the pluck and orisinality to attempt a mnical entertalament that is not 'refined'? There is nothing new under the san; and leat of all original effort in the manufacture of music hall programmes. So, when each an effort is to be noted it stands out more conspicaousig.
"Our reflections are Inaplref by a ilttle comedy enacted dally and alghtly at the Colimenm by Mr. Tom McMahon and Mise Edith Chappelle, ontitled 'Why Hohby Mined the Tratn.' Some years ago a form of dialogue was introduced to music-hall programmes technically known an cross talk netually a laborlous vuigarity of retort-quick, staccato; sometimes of a shows smartness, but of a disposition to become most tiresonie. We snppose 'Why Hubby Missed the Traln' might come within the category nf cmes-talk. If so, we freely forgive all the crude clownd, for whose verbal, mud-alinging these dellghtful artistes now make atonement. it may be that if the dialogue of to be reminiscent, and some a little laborlous. All the more credit, then, to the artlate who carry It off $\varepsilon$ finely. They hare the assiatance of that apecial ecenic environment for which we bave fought mo untiringly these many years-Arst grudglogly conceded to spaclous acts, now Increasingly towards common nec.
"To the door of a ralliway station come two belated travellera, typical members of a poor dramatic company. 'The smartiah, abrewish woman reproaches her husband. 'But we weren't so very late," he protests, wearily depoulting a trunk on the ground, drawing from bia pocket a paper berself at the other end of the trnnk, and then the wordy warfare hegios. Nelther dispntant speaks above conversational tone. It is just a slow are of recrimination between bored, embittered people. Sometlmes the Interval is $\mathbf{\omega o}$ long you might connt. At the Coliseum the other day a curious thing happened during such a pause. The analence hurst into laughter, grew silent, again considered the Joke, and agaln uttered a apontaneous roar. $A$ suatch of song and a clever dance end the act. The work of McMahon and Chappelie has that rare quality of diatinction which is almost invariably incongruous 'make up' two clever, Interenting atudles of character are subatitnted. Repartie of the 'Your're a liar, and I'm a gentleman' sort gives way to mordant wit. We have never douhted the native worth of mnsic-hall art. But the harbaric days of the rough diamond are too long. The time has come to cut and pollsh and sultahly set the gem.'

McMahon and Chappelle appeared before the Prince and Princess of Wales on Feb. 3, 1909

## HOME AGAIN, Playing the MORRIS CIRCUIT

Addreas Care VARIETY, NEW YORE



SOLE DIREOTION




# THE <br> <br> SEASON'S GREETINGSTOALL <br> <br> SEASON'S GREETINGSTOALL <br> THE 

At HAMMERSTEIN'S, New York City, DECEMBER 13. P. S.-My, how they havegrownt Regards to JOE PINCUS

## AGENT WITH THE SHOW.

 (Continued from Page 52.)mile, after telling you his real name. lhis has more to do with business than ne imagines as many a farmer relies on be newspapers for weather prophets. He nay get them, but usually not.
What is a press agent for if he does ot get stories in the papers? And yet trange and unbelievable as it may seem here are editors of weekly papers who lave absolutely no thought of this.
There is one person who is always ighly indignant. He is the one who, by ome error in the giving out of tickets, as a bad seat. He usually does not see nyone to vent his spleen on that night 0 he tries it in the papers. That has appened to every show, although this seaon "Buffalo Bill's Wild West and Pawnee 3ill's Far East" get away without a ingle derogatory notice. But it is not leasant to read in the paper that followng morning-and know that every one pith the show will surely read that particlar story-that " car-loads of suckers rere taken out to the show last night."
But it has been done. It does not matter vhat kind of a show is put up when an mmense aggregation is being transported rom town to town every day, there is liable 0 be a slip in something which the overealous newspaper man may drop on as is meat. Great care was taken to preent this with the show, but it happened ometimes, and that kind of thing makes he press agent gnash his teeth.
Therefore the utmost care is given by he good press man to the after-notices. The better they are the better show the xhibition has got to get crowds. No sanager fools himself to the extent that he papers are not of the highest imortance.
In Charleston, S. C., this season many $f$ the accounts in the papers were taken nto consideration in the writing of a nudatory story of the show, and it was aid therein that reports of the show in he press stated that nobody had gone way dissatisfied and that thousands had
been turned away in different places. It is this testimonial of the show that counts for gold when the exhibition is on the road; one or two caustic articles will do more harm than anything a thougand persons say. The flattering account or the story, filled with praise is hardly ever read by the show people, but when one sarcastic word is printed about the exhibition everyone tells the press agent about it the following morning.
Last season a man who owns, or owned ( 1 don't think the paper is running now) a weekly paper, saw fit to say that everyone who had been to the show had been "stung." and that the press agent with it was everything but a murderer and a bank robber. And all this was caused because he did not receive six extra seats and some advertising.
The so-called editor sent out copies of the paper to all the officials of the show. The manager received one and he said that it was a vile article, and took it seriously. Col. Cody received one and as he threw it into the waste-paper basket, said: "Someone's trying to roast you, Hall."
The paper did not have a circulation of more than a hundred copies a week, and yet it gave me a great deal of trouble. So the life of the press man back with a big show is not all tea and cakes, and yet he can't afford to give all that's asked of him.
But ruses are resorted to that please the management and please the lowly press man. In Dallas there is a morning paper with a wonderfully good circulation, but which the slow cannot possibly get into, without first having a substantial interview with the business office. Then they rie willing to print anything that's good news. It was Sunday and a story had appeared of the arrival of the show. That liad been well covered and the business manager informed the press agent that it was all the show could ask for while it was in town.
"We only want news," said the B. M.
He got it the next morning to his own surprise for the press agent placed in a racing auto a cargo of redsking and then
bribed it to go slowly and skid onough to turn the bunch out. Half a column! And the other papers wondered.
Every now and again I bave lost an Indian, usually somewhere around an Indian monument and then forgot to find him. I have made Buffalo Bill's horse stumble, and only his fine riding save him, and then, too, on one memorable occasion I took off part of his moustache and im-perial-in print.
The last story happened when the show was in St. Louis. Cody told me that be liad had a narrow escape with a new gun. "Nearly scorched my face with the t.ackfire," he said."

The next morning told the harrowing tale of Cody having singed part of his imperial and part of his moustache-how be would look without either, and how be bad had to cut the other side to even thinga up. It went from east to west, and the head on the story that came back from Boston read: "SHAVED BY GUNPOWDER."
It becomes second nature for the presa agent to look for the crowded train which all the people are going home on from the show, and it isn't always as cool as it might be on those occasions; many of the patrons of the railroad have forgotten their morning bath. Then the train may be switched on a siding for an hour or so, during which time the press agent is supposed, by the other members of the show, to be having a most hilarious time. Too late for dinner at the American plan hotel, and many are the times he has to eat at one of the most obscure and forbidding Italian lunch counters. He has to carry money with him and fears getting robbed; he has to lug cuts if he really wants to do his work to please himself, and he has to be up until three or four a. m. and it is wondered why he is not on the lot at six $\mathrm{a} . \mathrm{m}$. "Not a d- line do you get in the paper," said a man in a Canadiat town. In less than half an hour he had consented, not with the free use of tickets, an be did not get an extra one, to pernit the paper to print a column. The P. A.
has to be diplomatic and try and keep hie temper. It is acquired instinct with himi to be careful of his employers' soode-the tickets-and it burts him just as much to be taken advantage of as it does the managers when they wee the number of tickets he has given out for the day. But be meets the men who write and the men who have ideas, the men who are a stronger brotherhood, almost than any fraternal organization, who will do their beat for a brother in the prefession, and who only demand to be treated as gentlemen.
A cub press agent with a circus walked into the office of Hunt McCaleb, of the Fort Worth Record last year.
"I'm the press representative of the shaws," said the yourg and well garbed young man, striking a pose that would have made an excellent representation of a fashion-plate.

McCaleb looked at the young man's heels, his toes, his walatcoat, and then his hat. Then he went up and down again with his keen eyes. The young man arsumed a less rigid attitude, and the editor quoth, "The Hell you are?"
Then that young man went on to tell much about what he had expected and was told firmly to go to the reporter's room where he might be fixed up. Oh! you hear of some of them along the line.
But you hear of the others, Dexter Fellows, Jay Rial and the real men who are liked and loved by the men they meer, who go into a newspaperman's offlices where they like to stay and talk to him, who are not with them for the sole parpose of getting stories, but who, in that way, can get more than the terribly conscientlous person who drope in, spuends the alloted tine and then trots. There are not many press agents back with the show who are millionaires (?) but there are some who have made millions if their space were only totaled up. And after all there are more horrible ways of making a living than by rolying on a substantial and interesting imagination, backed by good-fellowship and diplomacy. and that sixth sense of "seelug a arod story."

# PAUL DURAN D 

## INTERNATIONAL

# VAUDEVILLE AGENT 

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TELEPHONE 2207 BRYANT
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Exoluslvely Booking the Following High Class Vaudeville Attractions:

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CAN HANDLE A FEW MORE COMEDY ACTS PREFERRED
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SPECIAL WEEKLY RATES

EXCELLENT FOOD
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EXCELLENT MUSIC supplied by Henshel's Orchestra
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When answering advertisements kindly mention Variery.

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Pennsylvania's Largest Booking Aǵency
Meritorious Acts can secure TWENTY WEEKS OR MORE MANAGERS who are DISSATISFIED with their Bookings WRITE
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Merry Christmas and Happy New Year to all CHAS. D. WEBER

ECCENTRIC JUGCLER
"Pete" Wagner KATHERYN PEARL



## NOW PLAYING ORPHEUM CIRCUIT

## PRESS COMMENTS

Eva Taylor in "Breamona" entertains largest audience of vaudeville season.-St. Louis "Republic."
As clever a stage drawing as you would see in the big houses of real "legit."-St. Louis "Globe."
Beautiful little comedy staged in rich and picturesque manner.-Cincinnati "Tribune."
It is just what the program calls it, a comedy novelty.-St. Louis "Times."
In "Dreamona" something really novel and unexpected is achieved.-St. Louis "Globe."
The fun is irresistible.-St. Louis "Post."

The fun is never forced on the audience.-St. Louis "Globe."
The idea is out of the ordinary.-St. Louis "Globe."
Followed with interest and applauded lustily.Cincinnati "Tribune."
Scenery evoked salvos of applause.-Chicago "News.".
Miss Taylor is both beautiful and clever in the peculiarly contrived sleep-walking scene.-Cincinnati "Tribune."

Miss Taylor brings a strange little one-act surprise to the Columbia.-St. Louis "Republic."
Miss Taylor's work lifts her out of the rut with hundreds of others. She avoids burlesque and plays comedy.-St. Louis "Star."
Miss Taylor possesses talent of the highest order. -St. Louis "Globe."
Miss Taylor's somnambulistic trance is a clever study in quiet acting.-St. Louis "Republic."
Miss Taylor has a charming personality.-St. Louis "Globe."
"THE SGALAWAGS," a comedy by Lawrence Grattan, (leased to the Orpheum Producing Company.) "THE MISSIONARY," a comedy by Lawrence Grattan, (leased to the Orpheum Producing Company.) "CHUMS," rewritten for Vaudevilie by Lawrence Grattan, now playing Orpheum Circuit.

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When answering advertisements kindly mention Variety.


## Greetings of the Season from

FLORENCE E. MOORE
Absolutely the Funniest Female "CLOWN" (that's ours) before the public.
"The Girl of Many Faces" (that's ours)

## BHLLE'KN" MONTGOMERY

Absolutely the Funniest Piano COMEDIAN in existence.
The Firat to introduce Wooden Brogans for stage use. (All ours.)

We hate to talk about ourselves so we've had our sad story printed


THE BOYS WHO SING, PLAY, MIMIC AND IMPERSONATE

R. BYRON

"THOSE TWO COLORED BOYS"

## PRESS NOTIGES

"Fiduller and shelton. colored entertainers. keep the homese in a roar!"- New York Telegraph
"Fiddler and Shelton are the best colored act the writer has ever withessed in the Temple Theatre." Free Press, detroit, Mich.
"Coming events cast shadows before them. In our lant issue wregate a cympis of what would be ex perted of Fiddler and shelton at Keith's this week. They are heres, and they have male good and in an entire different line than has ever been presented on the Krith bill by a colored act."-Philadelphia Tribune.



OIFRSTICN

 NON DOING THE COMEDY

We haven't got the "World's largest saxaphone," but we cortainly play what we have got. Ralton plays some saxa.
Woods plays some xylophone. phono. Walters plays SOME cornet. So there is a posaible
"The Musical Marines
A COMEDY NOVELTY MUBICAL ODDITY NOW BAILING OVER THE UNITED AND WESTERN VAUDEVILLE CIRCUITS.
OHAS. E, BRAY, Commander.
CHAS. E. BRAY, Commander, JAKE STERNAD (Wiroless Operator)


HAREI WOODS.


BILLY WALTERS.

bert ralton.
 to the "Mutical Act"" world, henoe our protige with the managert and asonta.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL Regaras to AL G. FIELDS and his oompany of olevor artista. The variety olaims ite oover is groen, but it is always red (roed) when it gote to ur. This joke dedieated to george martin of fields' manstaels.

## GREETINGS

Merry Kmas to ell frionds and patrone

## 

Long Acre Building, New York

## JORDAN w HARVEY

Compliments of the Season to all Friends


THE PROFESSION'S BEST MUSIC WRITER wishes everybody a Merry Christmas and a Happy New Year

## Cornalla ${ }^{\text {ano }}$ Eddie

Merry Christmas and Happy New Year to all STOLL TOUR

ENGLAND


Is pleasing them in all parts OF THE GLOBE



Who has written for her new and exclusive numbers RESTRICTED and PROTECTED

## PLAYING UNITED TIME Direction of MAX HART

MISS CONNELLY and MR. WENRICH wish thoir many friends a Merry Xmas and a Happy New Year



AN ACKNOWLEDGED VAUDEVILLE
ATTRACTION OF GREAT MERIT


然紫


ALWAYS IN DEMAND, AND PLAYING CONTINUOUSLY

THROUGH


PAT CASEY
Long Acre Building
NEW YORK


# HARRY FIRST 뜨응. asiside $b y$ FLORENCE HADLEY  

Came over for ONE WEEK and AFTER FIRST PERFORMANCE, was booked solid for ONE YEAR, including a LONG RUN in SYNDICATE HALLS, LONDON. Am now looked apon AS A GREAT BOX OFFICE ATTRACTION and a positive drawer everywhere.

## This is what some of the Managers say:

MR. PERCY B. BROADHEAD, JR.:
"MR. FIRST, YOU ARE A GENIUS. You are the greatest Hebrew character actor of the age. Have not missed one performance during the entire week. Your work and your play has given me one of the greatest pleasures of my life. You are a wonderful artist. I am delighted; I am charmed. You have played to a record-breaking week." (Signed) Percy B. Broadhead.

MR. BROADHEAD SAID TO MR. HARRY BURNS, my Provincial agent: "If you can book such shows for me as Harry First, you will be a millionaire in a year."
MR. PERCY B. BROADHEAD, SR.:
"I saw your show, and I wouldn't have missed it if I had to travel 6,000 miles.' It is the greatest piece of acting that I have ever witnessed.
MR. HENRI GROS, President of all the Syndicate Halls in London
"I haven't laughed as much in years, as I did at your show. You are a wonderful artist."
MR. DAVID BLISS: "Mr. First, you are the most natural Hebrew character actor I have ever seen in my life."
MR. H. McKELVIE, Glasgow: "Mr. First, you have broken a many months' record at my house, you have a wonderful show. You may refer them all to me."

## THE OPMNION OFTTME PREEE

Birmingham "Dispatch": "Mr. Harry First, desoribed as America's greatost Hobrow Charactor Actor, PROVED he had overy claim to that titio. He gave a WONDERFUL charaotor study and kopt his audience in roars of laughtor."
"The REFEREE": "Mr. First is a great comedian and a wonderful character actor. His show should prove a positive attraction wherever it is played."
"The ENCORE": "Harry First and Co. give a very good turn, and in a competition for his class you would probably put Harry First."
"The STAGE": "His success was never in doubt. A great show, a great character actor, and there is no reason why he shouldn't remain with us for years."
"The ERA": "A most notable show. He played with his whole heart and soul.'
"Bayard" of the "SUNDAY CHRONICLE": "A new Hebrew comedian, by name Harry First, is now in the provinces playing a sketch called 'The Matrimonial Fee.' His style is quite away from others in the same line and I shall not be surprised to find him making England a permanent proposition. He gives you two sides of the Hebrew character without a suggestion of fear He gives you two sides of the Hebrew character without a suggestion of fear the best kind-that which is so closely allied to the pathetic."
"The ERA": "His comedy was infinite."
"The MUSIC HALL": "The celebrated American Hebrew character actor scored a remarkable success. A beautiful blending of pathos and comedy."

LIVERPOOL "EXPRESS": "The chief honor should undoubtedly be given to Harry First and Co. His character drawing of Jacob Weinstein is positively irresistible."

BIRMINGHAM "GAZETTE": "It is a remarkable piece altogether, and not the least remarkable thing about it is Mr. First's portrayal of the old not the least remarkable thing about it is Mr. First's port
Hebrew. He is a great actor and his ability is undoubted."

VARIETY: Harry First closed the entire bill of seventeen acts at the Holborn Empire, following Fred Kitchen and Vesta Victoria. His show was a Holborn Empire, following
scream from start to finish.
"ENCORE": The Hippodrome Coventy. The Hippodrome management has provided two uncommonly fine attractions this week. Topping the bill is Harry First, described as America's greatest Hebrew actor, who appears in a Harry First, described as America's greatest "Hebrew actor, who appears in a
bright and clever one-act comedy drama, "The Matrimonial Fee." It is a bright and clever one-act comedy drama, "The Matrimonial Fee. It is a
brilliant character study by an accomplished and finished actor, and the little briece is extremely diverting in its brisk movement and broad humor.

"MASTER OF ALL TRADES"

HAMMERSTEEMS WEEK OF DEC. 13

Sole Direction
$=\mathrm{of}=$ 」 A C LEVY

Telephone, 2164 BRYANT

## 140 West 42d Street, New York City

# MSS HEIII WIITE 

Geason's Greetings to all friends

## DECEMBER 13th, COLONAL, NEW YORK

Manager<br>Mr. ERNEST LUCK<br>Hotel Astor, New York

## Booking Direction <br> PII CLSEE

## COMPLIMENTS $\underset{\text { q. }}{\text { mi }}$ SEASON



FOUR

Sam Kitty Clara Paul

FRENCH SONGS AND SINGERS. (Continued from Page 19.)
iunable and the fun not resented by the victims themselves is proven by the aristocracy and leading lights of the whole world frequenting these stuffy closed-in stores up Montmarte or in the Latin Quarter.
But the satirical song in France has not stifled the growth of the sentimental and valse-time song, for it must be remembered that under the lighter stratum or Gaulic gaiety the French have deep sentimentality-prejudicial at times perhaps, but which is an agreeable trait of character. Shabby and unkempt camelots appear by the hundred on special holidays when the police regulations permit (particularly July 14th Carnival and New Year's Day) and drawing at street corners crowds who are thus able to learn from these ambulant singers the latest st:ccess of the concert halls. They likewise come out about mid-day, when the milliners and seamstresses lenve their work to purchase lunch. Everybody sings. The camelots are not begging, and it, is not the busking we find in London, but they are gutter merchants singing the songs they have to sell at two cents per copy, "words and music complete." Approach one of these groups and you will find it is a sentimental ballad, about spring, love, the flowers, or frequently, not to forget that they are French, some new patriotic refrain. It is a song just from the printer, has not reached the concert hall (probably never will), and only written to sell at the street corner.
The songs we get at the halls are mainly chansons grivoises, risky and often vul-
gar. Many would cause the manager in any other capital, excepting brussels and Vienna perbaps, to lose his license. So much freedom has always existed here when it is a question of the people's amusements, the authorities have never tried to interfere, and even went to the trouble of abolishing the censor a few years ago with the result that some of the samples we hear at present are sufficient to cause Tabarin* to turn in Lis grave. A form of censure is demanded by some, but Anastasie $\dagger$ is distasteful to many. Fortunately there are some writers still who can dress the most delicate themes in innocent-sounding language, and perhaps the great feature of French songs at all periods has been their risky double meaning, but written in witty rhyme that does not sliock and only raises a big laugh from the initiated. There are many songs in this category which are chefs d'oeuvre of their kind.
But the present liberty enjoyed by the manager and songwriter has brought us a sort of filth that is not agrecable. It is indeed very much in vogue at present. At the Eldorado, Ambassadeurs, Parisiana, La Cigale, Europeen, Concert Parisien, and scores of minor halls, in fact wherever singing is the main feature of the program, we are certain to have balf a dozen songs during the evening which should never have been produced. They are not clever and orcupy the place of the many good songs which are still available, lut which certain artistes, for some unexplicable reason, seldom sing. It is for
-Intarin was a tamous street alnger in l'arts at cut the year 1 cmon .
this very cause that the Cabarets of Montmartre are such $n$ success and demonstrate the fact that the public like wit better than crude and immoral jokes.
Among the membership of the Union Syndicate of Artistes Lyriques there are nearly 1,500 single singing turns and they are only a minor-but lest-part of the quantity. They cater for all, from the ligh class concert in the Champs Elysées, where Mayol, Dranem, Lanthenary, Yvette Guilbert and Polin appear to the cheap cafe chantants in the more modest quarters of the capital. They are all alike in many respects. They bear the alluring sign over the door "Entrance free." You simply pay for the drinks ordered according to the class of place attended. At the Galeries St. Martin, Univers, Presse, and scores of others they furnish a glass of beer with three hours' entertainment for 10 cents. The program consists entirely of singing, and the more isky the song the greater the success.
This may seem like very depraved tuste (and it is), but 1 can beal witness that the audience appreciates a good song, alld although they laugh at the smut as they do in Germany, Belgium, Italy, and cren England for the matter of that, prople everywhere relish clean wit or a clever double entente better than the arude jokes and puns we so frequently hear. The fault lies more with the song writer than the audience or the artist; these gentlemen, in some instances, obviously of indifferent education, often lack all scuse of real fun; they can rhyme with a sperial vocabulary of slang, their effusions ate comical when rendered by any one with talent, but they seldom attain
the height of humor intended. The public is the first to realize this, will even dis. cuss at home the stupidity they hear, but as a roar of laughter is raised the artist feels satisfied with his modicum of quasisuccess.
It som_times happens that the "eong. writer" is also a sort of publisher-prof-fesor-impresario, who trains girls whether they show capacity for the stage or not. They have "offices" where they strum over the same air a hundred times on a piano until the pupils have a notion of how it should be sung and then despatch these embryo artistes to cheap cafe chantants. Naturally the girls must sing only the songs of their teachers, for being a member of the society of authors and composers these writers of course draw the usual royalty in France (about half a cent) each time the rot is heard in public. When they have a so-called success the system pays for the trouble. There are too many singers on the market here, and as M. Rheyal, the secretary of the Syndicate, has often stated, many have no right in the ranks of the profession and their proper place is elsewhere.
On the other hand there are many clever artists, who have good songs and know how to sing them. The larger music lalls of the provinces (Lyons, Marseilles, Nice, Bordeaux,) engage big atars, paying them as much as $\$ 100$ per evening to sing their Parisian successes.

In the St. James Building there is an office which has upon its door: "Annette Kellerman Health and Physical Development School of Correspondence for Women, Inc."

## DO YOU RTMEMBER <br> (Continued from rage 25.)

CARA PRYOR BUCHANAN was a repertoire star?
OLIVER WHITE was a reporter on the New York World?
BILLY CLIFFORD first used "Single" as a middle name?
JOHN B. NASH was a Pullman conductor?
ALFRED ANDERSON beat the bass drum with "A Breezy Time"?
ROBISCH and CHILDRESS were with "The Girl from Chili"?
SPADER JOHNSON originated the "Sousa clown band" stunt?
HARRY PAULI was stranded three times in one season with a melo-drama?
LEO BEERS was director of the orclestra at the Grand, Galveston?
JACK ATKINS was singing "The Holy City" with "The Passion Play"?
FRANK LEIGHTON was one of the managers of a park in Charleston, W. Va.?
LUELLA TEMPLE was in John Cort's musical stock company, Seattle?
JIM RUTHERFORD was a billposter with Dugan Bros.' Circus?
AL H. TYRRELL was principal comedian with Vogel's Minstrels?
PAUL GOUDRON was property man at the Savoy, Vancouver?
J. E. OGDEN had the Annex with the Great Wallace Circus?
THE GOOLMANS were with Sam T. Jack's "Own Burlesquers"?
GEORGE K. SPOOR ran the opera house at Waukegan, IIl.?
J. C. WOOTERS had the "privilege car" with Sells lirothers?
HARRY M. STROUSE had the adver-
tising privileges with Sig. Sautelle?
SAM DU VRIES was with the Circo Trivino in South America?
MARSH and SARTELLA were billed as
"The Champion Cakewalkers"?
BARNEY FERGUSON was the star of
"Mc'Cartly's Mishaps"?
PAT and MATTIE ROONEY were with
"The Jolly (irass Widows"?
JUNIE McCREE was with Weber's "Dainty Duchess"?
HICKEY and NELSON were with McDoodle's Flats"?
JOHN G. McDOWELL was with "A Breezy Time"?
FRANK DESHON was with "Jack and the Beanstalk"?
FRED IRELAND was with "Three of a Kind"?
RUD HYNICKA was one of the mana gers of a 30 -car circus?
JACK SUTTON was Barnum's "original" cowboy?
B. E. Wallace ran a livery barn in Peru, Ind.?
HARRY FERN was a messenger boy in Philadelphia?
CHARLES SNOWHILL was a billposter for the Ringling Brothers?
CLEVER CONKEY juggled flapjacks in a Chicago restaurant?
GEORGE CHENET had a car with the Great Wallace Circus?
al J. Gillingwater was legal adjuster with Pawnee Bill's?
SAMUEL BAERWITZ wore knee pants?
NONETTE was with "The Vassar Girls"?
LIZZIE FRELIGH made her vaudeville debut?
BLANCHE NEWCOMB was one of the
Newcomb Sisters?

BOB BENNETT rode a bicycle with Al G. Field's Minstrels ?

JOE HURTIG sold candy in the galleries of Cincinnati theatres?
FRANE COLTON was with "When Johnny Comes Marching Home"?
TONY KENNEDY was principal come dian with Sam T. Jack's "Own Company"? BEN JANSEN was a law student?
E. M. ROSENTHAL was chief usher at the Grand, Cincinnati?
JOHN P. REED was featured in "Mc Fadden's Flats"?
TOM HENRY managed one of Gus Hill's road shows?
HARRY SEAMON was an Indian club swinger?
JULES HURTIG sold balloons with the Barnum \& Bailey Circus?
TOM NORTH played the piano with "Side Tracked" ${ }^{\text {q }}$
JULES WALTERS was a one-night stand star?
ERRAC led an orchestra?
TROVATO had a party at the old Sherman House, Chicago?
THE TERRY TWINS first landed in this country?
HARRY EARL was manager of the Masonic Roof Garden, Chicago?
MAY DE SOUSA sang "The Midnight of Love"?
ARTHOR HAUK was a clerk in a department store?
HARRY VON DELL was the John Henderson in "The Female Soldier"?
BILLY WINDOM was supported by a quartet?
FRED REDWOOD was playing cornet at Keeney's, Brooklyu?
Mabel Carew was on the Moss-Stoll Circuit in England?
LARRY McCALE was of McCale and Daniels?
C. BLANCHE RICE was with "The Sporting Duchess"?
ADA RAZAL had her picture taken on top of Mount Cutler?
SIDNEY WIRE was in Europe with Capt. George Burton?
HARVEY WATEINS wrote a book"Barnum in Europe"?
SAM WATSON was with Lord Sanger's Circus?
LUCIA COOPER was a ballet girl with Imre Kiralfy?
MONA WYNN was posed in the "Tableaux Vivants"?
WILL C. BETTIS was an electrician? HARRY WINTERS did a Hebrew turn? JACK SINGER was a stage hand ?
JOSEPH SANTLEY was a 10-20-30 star?
GEORGE F. HALL starred in "The American Girl"?
FREEMAN FISKE was an advance agent?
CHARLIE YOUNG was manager of the Media Baths, Mt. Clemens?
THOMAS MURRAY managed dances on the West Side, Chicago?
LOUIS GOLDBERG was end man with a minstrel show?
CHARLES H. DOUTRICK was a booking agent in 'Frisco?
TOM BRANTFORD was a prize fighter?
BOBBY GAYLOR was light-weight champion of Montana and Colorado?
LOUIS BRAHM was the original handcuff king in England ?
ZENA KEIFE was "the little mother" in "The Fatal Wedding"?
DAVE RAFAEL did his ventriloquistic turn at the Midway, 'Frisco, for $\$ 15$ a

## ASK B. S. MMOREMFUSS

ASK PAUL GOBDROM
ASK J. G. MATTMEWS
dr. herman is the hoot from whioh the oreepers bpiung.

## The Record Breaker! The Money Magnet! The Manager's Mascot! ThoInage of Europe! The Sonsation of Amorlea: <br> 

OR HERMAN FORCE !
 sas,000 Investmont! An Attriotion without an Equal! An Aot withoun.
 No Vacanolea!


THE MAN WHO HAS TAMED ELEOTRICITY. RENAYEED "THE BRITIBE EDISON." "THE EMPEROR OF ELECTRICITY." ROARS, BOREAMS, YELLS OF LAUGHTER AND THUNDERS OF APPLAUSE AT

EVERY PERFORYASOE
NO OPEN TIME
This show carries SEVEN PEOPLE. Has gorgeous and startling PICTORIAL PRINTING. The talk of every city. NOTHING LIKE IT IN THE COUNTRY
A Real Sensation
Managori Bowore of spariona Imitations and Piemy Impostora. You will only Get Your Fingers Burned.

# The McGARRY BROTHERS <br> (Formerly MORGAN and McGARRY) <br> BOOKEDSOLID <br> Open January, Inter-State Circuit STERNAD 

Morry X-Mas and Happy Now Year
To all Friends and Good Wishers
Bert Williams

## Doing well in- <br> "A LODE OF KOAL""

Believe me

A DRESSING ROOM MARVEL (Continued from Page 28.) and be on the stage with a minute or two to spare. Miss Levey holds the sprinting record."
As the conversation was running along Eltinge, wigless and with a queer little cap on his head, was screwing his face into agonized knots and painting almost invisible lines on his face. Each line was scarcely discernable, but each accomplished a minute part in the change of countenance from masculinity, until, despite the cap and Eltinge's own crop of short hair, the face was that of a girl. And still the amount of cosmetics was much less than that ordinarily applied by a soubret.
"It depends upon where you put the paint," said Eltinge in answer to a query. "Not how much you splash on."
During all this time, Shima, the speechless, frozen-faced Japanese dresser, was working about the artist's shoulders and back with an electric vibrator. "I have to do this now," explained Eltinge. "The excruciating lacing never formerly bothered me, but now I find that it is disorganizing my digestive apparatus. Try as I may to diet and exercise the curse of weight threatens my every waking hour. I manage to keep under 178 always, but I realize that it is not for long. After that? Well, I will find some other sort of specialty to do."
The massage over, Eltinge stood up and the dresser brought forth the corsetharness. It was slipped upon the artist. Then began a series of twistings, turnings, calisthenics, while the impassive Jap dragged on the silk strings and Eltinge gasped, groaned and looked as though he would like to swear. Once settled down into the harness a long trailing Empire gown went on and finally a huge picture hat, with a flaming auburn wig attached to the underside of the crown. High-heeled slippers completed a perfect picture of a prima donna. During his turn several
changes are made at one side of the stage, Eltinge hurrying off, and turning himself over to the deft manipulations of the little Jap, who performed sleight of hand feats in changing slippers, stockings, gowns, and replacing then with others.
At the finish the artist was well near used up. Returning to the dressing room clothes commenced to fill the air. From occupying two hours to make up the process of getting back to his proper habiliment occupied about four minutes. The corsets came off in a flash and the artist gave a long sigh of relief.
"They may talk about a vaudeville artist having very short working times," he observed, "but I figure that I spend just about a union day of eight hours getting into and out of this kit twice." Rush.


When ansucring advertiscments kindly mention Vabiety.

## BRIGHTON STANDARE.

NOV. 16, 1909.
hippodrosie.
-Have you ever seen and heard Ida Rene? If not go to the Hippodrome this week and add the daluty charm of her personallty and the delicately bisarre art of her alnging to the llst of thuse ex ceptionally interestling musle-hall experlences that clling endnringly to your memory. In private life, you may like to know, she is the wife of Arthur Prince, the witty ventriloquist. In her professloual work one would beat dewurlbe her as an etherealised edition of Y vette Gullbert. She la just an aubtie a stylist in ber aparkling humours and awift dra matic Impulses, and there is somethlng more of real enchautarent about the capriclous moody aud curtoualy elda graces by which her frail, swayling form neems to be sti, red and her pale riante feat ures lit up. Her blg, dark, wonderfully expresalve eyen are violet wells of mischlef, in which a host of fairy spritea may be lurking, and set, whille the gosanmer fanclea of her plquait comedy ls so delleloun, she can switch you away to some more sentimental prettinesa, some more serlous emotion, in less time than it taken to tell. She bas little or no singlag volce. And yet there ts no end of musical sweetnesu In its chameleon sbudes and lafectloas. Her songs are half-crooned, half-spoken, to orcbey tral accompanimenta that are-or should be-of equally rague, impalpable substance. And if there should be stray gleams of naugbtiness danclug through her worldiy satires and Moatmartre auduct-thes-well, they only strengitien the fascluation of an Irresistlity bewltchlag. cleverly uncoaventional Ilttle arliate."

# Christmas Greetings from Over the Ocean 

 MISSFor Christmas
Pantomine

## DRURY LANE LONDON

## CHAINING THE CANARY.

(Continued from Page 21.)
the son; what of him? At the 503d foot be is seen tending bar. Of course it is a painted bar, with painted bottles, painted cash-register and painted rail whereon to rest the wagried foot; those things cost too much and are too hard to borrow, or we would use the real article. But under the circumstances we catch our inspiration from our best film producers and paint 'em. Games with real cards are going on at three real tables. The door swings back and in comes the bar-boy's 24 -year old sister on the arm of a man who has rescued her from the jaws of an automobile. The rescue occurred at the 503 foot, just as she was leaving the house with the mattress on her shoulder. Grateful to her rescuer she lets him pawn the mattress and together they set forth to spend the money. Curiously enough they come to the place where her brother is tending bar. Curiously enough he serves them drinks. Curiously enough neither brother nor sister recognize each other; both seem intent upon the money which had been obtaiped by pawning the family couch. But their purposes are different; the girl wants bread, her brother wants the money to play the races, for although over 500 feet have passed he is still a gambler at heart although a bartender for moving picture purposes. Now the film takes us to a beautiful garden (painted of course, but nevertheless, a beautiful garden). The sun has set and it is, naturally, twilight. The daughter who, at the 241 st foot, we left full of six feet of French bread, is seated on a (painted)
rustic bench reading a popular moving picture trade paper. We don't know where she found such a thing, but she's reading one just the same. The gardener on the alert for poachers who have been molesting the park flowers for the purpose of selling them to the Greeks comea upon her suddenly and engages her in earnest conversation. She writes a note, drops it on the bench and leaves him to read it. He carefully opens the paper and these words are thrown upon the screen: "Sir : Although I am a moving picture actress today I may be with Frohman tomorrow. Go home to your wife and tell her that. Rose." The mother (see 425th foot) has managed to roll the pills to the top of a dangerous precipice. In her eagerness to make a good film she pushes the pill from the dizzy heights of the cliff, falls over after it, beats it to the sands below and the pill in dropping strikes upon her chest knocking the wind out of her. The tide is coming in and it looks as though the film would have to end at the 619th foot ; but no, for, look! see! Father and the drunken sailor in the motor boat are coming this way and, fortunately, land right where the senseless mother is stretched flat on the beach. Recognizing her, the husband, with a cry of pain, turns away and lets the drunken sailor tie a rope around her waist and pull her back up over the cliff. The mean old husband will not even lend a hand. At one time he is seen to fumble in his pockets and bring out a long knife with the evident intention of cutting the rope. In this move, however, he is thwarted by the youngest daughter who has walked down to the foot of the garden,
where she had previously such an exciting adventure, just in time to catch the old man with his knife close to the rope. Throwing her arms around his neck she covers his hands with kisses and he can't steady his nerves enough to cut the rope. Anyhow (896th foot) the old lady is to be seen just sliding back over the top of the cliff and is saved. A crowd of some 300 onlookers never make an attempt to interfere. Murder may be committed, women may be choked, robbery may be done and children may be beaten, but the crowds of onlookers one sees in moving pictures never interfere and we shall not let any of our crowd interfere. This film must run the few remaining feet of its length as true to film tradition as have the 900 feet which have passed. Father, mother and the youngest child being happily re-united they all start home. Ma's "old grey bonnet, with the pink ribbons on it" blows off and they have 43 feet of chase for it which brings them to the door of the saloon where the son and daughter are at work. For daughter is trying to get back her mattress money aid brother is still tending ${ }^{\text {c }}$ bar. Being a bit dry and hungry, the father, mother and younger daughter miraculously decide to take the family entrance route to refreshments in this same saloon and the Family are strangely united. Introducing the man who has rescued her, the 24 -year old child and her escort join the old folks in a bottle of red wine and a few feet of French breath and at the 1000th foot the son is seen to close up the place and the family with the addition of a prospective son-inlaw, wend their way to the mattressless home.

## LONDON VARIETY AGENTS

(Continued from Page 23.) and Paul Schultze (the latter having also been an actor of some repute).

George Foster (Harry Lauder's agent) was at one time a fruit dealer, while Louis De Reeder was a musical conductor at the Tivoli, Lyceum and elsewhere. The brothers Edelsten prove the truth of the Shakespearian quotation that "One man in his time plays many parts," Willie having been a soldier, actor, variety artist, tabocconist, whiskey salesman and saloonkeeper in 'Frisco. Ernest was connected at one period with the Stock Exchange.
Jack Somers was in the clothing business in South Africa. Hartley Milburn trod fantastic measures as a dancing master and afterwards proprietor of several "girl" troupes. Will Sley, the Manchester agent was a tailor. Fred Higham kept a music store in the same town.
David Bliss was a dealer in diamonds, etc., and George Sinclair has been sailor, actor, and dentist.
Papa Wieland, who ran an agency with Thos. Holmes before many of the present day agents were born, forsook it to become an impresario and manager of Zaco and other big attractions.
Burt Howell, now of the William Morris London office, has been connected with no other business than that of the musictall trade, he being at one time house manager of the Middlesex. Leon Zeitlin, now the booking manager of the Syndicate Halls, started as a very young boy in the office of Henri Gros.

## Merry Xmas and Happy New Year to all

 BUNPS———FALLS———AUGHS——CLOSE OALLS The Worti"s Giratest Comendy Bicyclif Act
# THE WHHS. HITERIN TROUPE of Cycling Comedians <br> Producing NEW and ORICINAL CYCLING COMEDY all the time 

The following BURLESQUE RACES are ORIGINAL and are NOW being USED by CHAS. AHEARN in all the leading Vaudeville Houses in America. Any one attempting to use or COPY any of these Burlesque Races are doing so at their own risk
"THE BIC MOTOR RACE," using a 5 Horse Power Motor Cycle. NEW and a SENSATION.
"THE ONE MILE HANDICAP," A BIG LAUGHING HIT.
"A MILE IN 13 SECONDS," A KNOCKOUT.
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Two Special Scenes used-First Scene, "At the Never Ride Cycle Club." Seccnd Scene, "Madison Square Garden Cyicle Track."

The BIG LAUGHING HIT at The LONDON HIPPODROME for four weeks during Month of August, ig09

What The LONDON AND MANCHESTER CHRONICLE Said, Sunday, July 25th, 1909
"The Charles Ahearn Troupe of Comedy Cyclists is the name of one of the smartest amd most ammsing whed 'acts' America hat ever sent us, and it is not surprising to hear that they have just been added to the bill for the initial program at the Lomblon lifper drome. Last week they were at Glasgow. Charles Ahearn is a New Yorker. Some of their 'freak wherlers' are experdingly comie, atht the burlesque of track racing with which the show concludes is in the best spirit of true satire."

MANAGERS wanting the BICGEST and FUNNIEST COMEDY CYCLE act, BOOK THIS ONE. Not a Trick Bicycle act but a solid Comedy Cycie act.


HOW THE SMALL TIME ADVAITGED. (Continued from Page 24.)
small, and the commission received is accordingly low.
Philadelphia is covered by a special article in this issue.
Between Chicago and Frisco there is not any small time booking of importance though there are many small time houses. In the Dakotas Geo. H. Webster, an agent who seems to head a circuit of houses controlled by people of many occupations. offers engagements, but has not yet established his "time" to the extent where it proves inviting to the regular act playing the smaller grade of houses.
At 'Frisco there are many small time agents. About the best known is Bert Levey, called an "independent." Archie Levy, formerly with Sullivan-Considine, has also an agency of his own, placing acts in the smaller houses.
Sullivan-Considine and Pantages, who are in opposition to each other, maintain booking offices at New York, Chicago and San Francisco, while directing most of their operations from Seattle and Spokane, but neither Sullivan-Oonsidine nor Pantages is looked upon as "small time" since the invasion of that class. The two circuits are called "medium time" as distinguishing between the "big" "small time" and the "big time," the latter represented in the west by the Orpheum Circuit and in the east by the large vaudeville houses in the first-class cities.
Nowhere, however, is any sized city without its small time vaudeville agent who caters locally or attempts to spread. In many very small cities and towns an "agent" may be found.
"Pop" vaudeville being so new a development in the amusement fleld, its almost unbelievable strides to the front have attracted small investors, cases being on record where houses have been opened on the investment of less than $\$ 100$ for a two-act and picture show. The arrangement in such cases is an agreement between the promoter and the proprietor of a failing straight picture establishment, or the "manager" of an opera house who could not secure enough combination or "rep" shows to keep his place open.
Playing for such a place is a hazard with the act, but it has been becoming more and more safe since larger agencies have been handling the bulk of "small time" booking. Another point that has added to their safety (by eliminating them) is the broad operations that the business has undertaken.

All over it is the same story, small shows in combination with pictures have been doubled in cost within a year, and daily the movement is going up along the same lines. The progressive operators and promoters are rising to wealth with dizzy speed, while the "stand patter" and the "piker" are "on their way out."

There is much to be said of the "small time" manager and agent, but as the business progresses, so will the grade of the manager and agent engaged in it advance.
In fact, and all the indications go to prove this, the smaller of the "small time" crowd, unless they can keep abreast of times and conditions, will fade away, taking with them the harmful influence they are now casting upon the "new vaudeville."


ARTISTS AND THE CUSTOMS.
(Continued from Page 26.)
prescribe, but bonds shall be given for the payment to the United States of such duties as may be imposed by law upor any such articles as shall not be exported within six months after such importation: Provided, that the Secretary of the Treasury may in his discretion ex. tend such period for a further term of six months in case application is made therefor.
"The invoice filed must describe them in such manner as to insure their identifica. tion at the time of export and the values thereof must be duly set forth. That is, all packages must be marked and numbered, and each article contained therein must be described, either by material or
character, and a separate value given for same. Not more than one item should be placed on a line."
An order was issued through the Treasury Department a few days ago providing that all "theatrical effects" must not be inspected and assayed on the steamship wharves, as had been the procedure, but must be in all cases transferred to the Public Stores, there to be passed upon by the inspectors and assayers. There is only one exception to this rule, to be commented upon later.
The aggrieved artist mentioned above felt abused when certain billing matter was declared chargeable at a high rate, but he did not know that the duty (under the new Tariff Schedule) was a specific one of 20 cents a pound and had no rela. tion to its original cost.

Another point of frequent conflict between artists and the customs official arises from the importation of trained animals. The appraising of trained animals remains always with the government assayer. There is a specific duty upon horses valued at less than $\$ 150$ amounting to 830 . On horses above that value the duty is 25 per cent. A duty of 20 per cent. is collected upon live animals excepting horses.
The Variety representative asked $\mathbf{M r}$ Hathorn this question:
"Suppose, for illustration, some one bought a horse in Germany for $\$ 145$ and afterward trained it so that its value would be three or four times doubled; how would your office fix its value ${ }^{\prime \prime}$
"Unquestionably," reaponded the of (Continued on Page 158.)


## Wishes Everybody

## A Merry Christmas and A Happy New Year

## Direction, M. S. BENTHAM

 to Everyone

THE MOTORIST OF TATE'S "MOTORING"


ARTISTS AND CUSTOMS.
(Continued from l'aj/e 158.)
ficial, "by its value as a trained horse. It has been the usual procedure to place a low value on trained horses-because in nine cases out of ten they are old and unfitted for any other purpose than exhibition. But in several instances they have been sold over here at high prices after being admitted at a low valuation, and this has made the Appraiser less lenient.

- There is nothing I desire to emphasize more strongly than this: Call the attention of the artists to the imperative neces sity of properly invoicing their effects. Let them pack their goods in any sort of receptacle, but have each article properly described for identification. It is not so important that we shall fix the value of these articles upon their arrival into the port. but after they have been bonded we munt be able to identify every item and check it up from our records when the laggage leaves the country at the expira$t$ ion of the bond.
"If rnything is missing then, it is the duty of this office to collect the tariff "pon it."
The exception ordering all "theatrical effects" to the Public Stores is in favor of singers for the big operas. Their bag. gage is not inspected on the wharf, but upon arrival is scaled and taken to the Metropolitan and Manhattan opera houses. An appraiser is sent there the next day (or immediately if possible) and the goods are so passed. This privilege is granted only upon application to the Collector of the Port. Mr. Hathorn was instrumental in having the same privilege granted to several vaudeville artists, but upon his appearance at the theatre the next day the seals were broken, the trunks open and the owner nowhere to be found.
"At the opera houses they have every facility for the examination of wearing apparel," said he, "together with wardrobe women to handle the contents of the trunks and interpreters to facilitate matters. Such is not the case in the vaudeville houses, so I have insisted upon the examination being made in the Public Stores in such cases.
"Referring back to the (to us) main point of proper invoicing, it has numerous limes been my experience to have artists arrive in port with no description whatever of their effects. When the goods arrive at the Stores the artists have to make out an invoice. They do so from meinory and mistakes come up in every line. A new invoice and a new checking יP process, sometimes taking more than a day, is the result."


## COAST DEFENDERS.

## (Continued from Page 23.)

lary, with "Merry Widow," began at Vienna Gardens, from there to Wigwam, then to : ioli. Joseph Murphy, fishernian on sacramento River during day, played bones and sang around town at night.

The above are but a few of the shining lights who couldn't "get a chance" west, and had to go east for recognition.
still, it is not to be taken for granted that an easterner with a reputation can come west and be accepted without a hearing. They will always receive a warm welcome, but the west has to "be


WHy ne nu nomantary Powder Puff at home aud carry the still more nomaltary Powder Ras while out calling, abopping, dining, travalling, $\underset{\text { Face Powder }}{\text { PLEX }}$ "the tiod in a box with the puff attached" en-
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Elsie Fay, Miller and Weston are play. ing a return engagement over the Orpheum Circuit.

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substantial hits of the season, have sct a new pace for musical offerings. Their present production,
"A Gala Day in Old Seville" combines many of their hits from the numerous musical comedies with which they have been identified and it can justly be said that they are in a class by themselves.

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Harry Davis' Grand Opera House, Pittsburg, Pa Orpheum Theatre, Oakland.
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Mary Anderson Theatre, Louisville.
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S. Z. Poli's Theatre, New Haven, Ct.

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## Xmas Grectings



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Thanks OSWALD STOLL, ESQ., and THOMAS BARRASSFORD, ESQ., for offers of immediate continuance of our SUCCESSFUL ENGLISH ENGAGEMENT, obliged to decline, but we return in June, 1910. THIS NEEK, FULTON THEATRE, BROOKLYN

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and bandles ber varlous songs in such a catchy manner as to win the favor of her listeners right from her arst appearance on the atage."
"bpotcesman review," bporanz Mand be all the stars Who come acrose the waters from Eng. land be like anto Allce Lloydi It would be the boent thing oo earth to prounote deep and abidiag friendablip between the by some of the Binglish vauderilie importations. "Alice Lloyd rahiates peoce on earth and good will toware



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"PRIDE OF THE PRAIRIE, MARY."
"LIBERTY" (For Nat Wills).
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Have placed my new songs with "SMAPIRO"
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## herray orristias and happy new year to all my friends. <br> BILLY THOMPSON

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To all my pals and friends in America and England


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Eencen '00-110, "Ledy Eroceneyra."
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Veatrilogaist, stasds in the froat rank in his profossioz.-"The Ere," Loedoz, Eas., Oot. 18. T. WILTON. ROPESBentativo
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BESSIE WYNN IN VAUDEVILLE
 ( $\boldsymbol{O}$ ETZ and HER "The Stable-boy and The Girlie"
 "BXXLEY $m$ FINK $=$

Wh hare a 2 eot picoe that wo will itago, put on the numbers, furaiab origiacl musio, coedga Whan jou got an goe aro auro of a cood abow. Past i ceasone with I. D. Misor.

In ronte "Amertenas."


In a rapid fire musical novelty featuring

## 4 Q 4 ?

New comedy plot written by Thomas J. Gray P. S. We do not play "Dixie" or other kind applause music.


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THE BIGGEST HIT OF ANY DOUBLE ACT ON THE COAST Teataring "The Human Oalliope" and alvo my own original imitation of Masioal Glasece.
Played Casino Theatre, Brooklyn, Sunday,
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Headlined the Bill, position next to closing,
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Feataring "The Human Oallopo" and also my own original imitation of Masioal Glacsece.

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Keeps the people laugblng throughout his act, which rans 15
minute. my tank can be wheeled on and out the stage, can work minutem ong tank can be Wheeled on and or the atage, can work
in (two) only one minute to place; everythligy up-to-dste. EDoch
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MERRY CHRISTMAS AND A HAPPY NEW YEAR
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FOR YEARS we have been com－ ing East and going West，but ＂MARTIN BECK＂has never no－ ticed＂PAUL LA DREW＂and ＂JERRY，THE DUCK＂as yet． whates thi arswer

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bign
AOROE TME POMD．
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Playing Return Dates for the W．V．M．A．
WAEMED－An acent to Book me in Enland．Addreas
oare of VARIETY，Ohioago．
J．LOUIS JEAMRE Mintz Palmer
In a Brosegy Eingiag and Talkign Novolty， $\triangle$ Complote Playlot in One．By Louis Woslya． FOR SALE：
THE FLATIRON BUILDNG
DEC．18， BEMAETT＇B HAYMLTOX DEO． 20,
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HARRY H．LAMOUNT
Playing the Fronoh Artiot in Billife burke＇s ＂Modele of the Jardia de Paria．＂Carl Henry featared，14th week a Mg aucoose．

headinning orpheve bills． THIS WEEE，ORPHEUY，＇FRISCO．
MARTIN BCCK

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＂＇I like Florence Bindley＇a meritorious new offering．8he
has alwaya been a welcome attractlon in our theatrea，and

P FLORENCB

＂THE VERSATILE COMEDIENME． DARWIN KARR Permanal Roprosentative．

MUSIC COMEDY

TALENT
BATES and NEVILLE TTHE TRAMP，THE GIRL AND THE WHEEL．
DEC． 13 ，KEENEY＇B，NEW BRITAAM．
THREE COLES
Novelty Fight and Bounding Wire Acrobatt．
Beason＇09．＇10，${ }^{\text {＇POLLY }}$ OF THE CIRCUS．

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Proesats lecth Dowbery and Jawn Jawnean in "A molimge in moievinie"


The Champion Singers of Vaudeville

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 London addross, 150 Oxford $\operatorname{st}$, W.


Rovised and elaborated into a morsaming DEC. 18, EMPIRE, HOBOKEA Playing for William Morris Meremament BLDT OOOFLI 102 W. 38th ET., MEW YORE.


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It $\operatorname{sen}$ 't the name that makes the
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TyIE Finge or muenurb.
JAMES B. DONOVAN $4 D$ RENA ARNOLD QUEET OT VAUDEVILRE


WEEX DEC. 18, ORPHEUK, ATLAITA PAT CASET, Ageat.
"Fia Hamlet fraveaty is much funnler than Bddie Foy's."-Milwaukee "Sentnel."

"High oless humor of rare thaver, due largely to the oleverness and individuality of Waltor 0 . Kelly and Grif, two monologiats of different types, but enoh prosenting work of excoptional Migh quality."
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Shows Peg Week
Boys.
Whit
Think
You?
48 picoes in the orahostra, a roal droseing room, an theatre. All this at the Empire, Londom
 Doar Friende-Thanks for all that news.

BUSTER, 16, OCT. 4th


Buster Keaton buet a button butting into town, I'll bet a button Buster Keaton can Bust Buater Brown.

## MONAMEE,

The Clay MODLER.
Deo. 6, GREEMPOINT, BROOKLYM.
Dea. 18, BRONX, HEW TORK.
Mrs.Terry'sTwins
Eomarkable Human Dupliontes, Whioh is whioh i Ho or Him.
Addrose $\nabla$ RRIETY, Ohiongo.
JOHN J. JUSTUS ethel romain co.

Procenting the Raesian Playlot, THE HARRX B. BHETDOMA,
a VERY MERRY CHRISTMAS a VERY HAPPY MEW YEAR
U. S. and England

BILLIE REEVES THE ORIGINAL "DRUNK"

## Management

Mr. F. ZIEGFELD, Jr. in

## "Follies of 1909"

December 13, Tremont, Boston, Indefinite
Barry:Wolford
n Their Owa Comedy Oroetion.
Booked molid until July, 1910. Wook Dea. 18, ORPHEUY, HARRISBURG.
REICH \& PLUAKETT, Bmart Agonta.
COLLINS AND HAWLEY
 Then cané salome. which stayed awhile, then she And after that salowey thing was canned and Up mopped a dance they called Apache, which also And now since an this eo-called wiggling dancing We think that we abould let jou know that not once have we liopped. atuff we pall is danced and guaranteed to cause a riot and knock 'em of their seats.
CHARLES AHEAR



Week Dec. 13, Lyric, Dayton

When anowering acoorticomonte kindy mention VAmers.

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## NONE BETTER KNOWN. IN THE WORLD

Most Competent Staff, Complete Connections and Quickest Action

PATCASEM, Sole Director LONG ACRE BUILDING, NEW YORK CITY, U. S. A.


## TENCENTS




ALL RECORDS SHATTERED AT SPOKANE, WEEK NOVEMBER 29.
INDICATIONS FROM SEATTLE (DECEMBER 6), POINT TOWARDS THE SAME RESULTS
"Now fust a word about Miss Lloyd'b artistry. This uttle comedienne may be called a perfect artist. In other words, one fo Anlabed in everything she does. She sets so naturally, aings so easily, trips acrow the stage mo eracefully, that she coesn't seem to be making much of an effort. You go to the Hene Miss Lloyd has advanced to all that is highent and best

In the work of her art. Today she stands as the leadins In the wort of her art. Today she stands as the leading
comedienne in "Daily TImes."
"Breathes there a man with sonl so dead that he falled to enthuse when Alluring Allice Lloyd ambled into riew yeste
day ? if mo, mark hlm well, for he's an extinet fodividual,
"Anent this, Ifas-ten: Whan thls little lady faced the lighted Whe last night and dared us to make a noine like lobs, there wasn't \& perceptible peeve. For Alice fa about the nobleat Indigo hue."-Seattlo "Star Gasotte."
"In vaudeville, the Orpheum is featuring Allee Lloyd, and she Is' featurlug the Orpheum."-cilpped from a Senttlo dally.



IN "CYCLISTIC CRAZINESS"
"Makling Oood" ie bettor proen thean talldag of "How Good" you are.

## 4 mysicil 4

America's Best and Most Meritorious Musical Act Toctume pRANE B. CATE, Cornet Virtsoso,
 Walter in. Cate, World's Greatest Saxophose Solotst, FRED O. CATE, Playtag Solos on the Larteat Sazophore th the World. Productag the Deepest, Rellowest and most Powerful Tones ever produced on any bass tnstrument tin the world and Four Large Xylophones.

## SPECIAL NOTICE

In reply to Woods-Ralton and Co.'s advertisement in last week's VARIETY stating they haven't the world's largest saxophone, but played what they have got, will say wo have the "LARGEST SAXOPHONE" in the world, and have

## SSSSSSSSSSSSSSSSSSSH

that
may FRED O. CATE can play a larger perfect chromatic range on our large saxopánone (largest in the world) than they can play on any saxophone they own; also, we can curpees them in every detail on the cornet, saxophones and xylophones.

They may be "some" players, but we believe them to be "some" knockers.
Address care VARIETY, New York.
WHMTED, Bly Fomedy and Novelfy Feafure




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European Noveity Musical and Singling Act
Picturesque Coatumes and Stage Apparatue. Featured Pantages. OPEN TIME JAN. 16th Address PAT:CASEY




AT LIBERTY

The Talk of Buriesque
For Season 1910-11




ze movis "Amaronta"


# FAMOUS "DALY'S THEATRE" MAY PLAY MOVING PICTURES 

Reported to Have Been Offered People's Vaudeville Co., Which Has Secured New Keogh Theatre in Bronx.

If reports that the Shuberts have offered Daly's Theatre on Broadway to the Loew Enterprises (People's Vaudeville Co.) are borne out by future developments, the spectacle of the house made famous by the great and late Augustin Daly presenting moving pictures, perhaps of the Shakespearian plays that producer staged so well, will be presented. What the spirits of the departed will do when this occurs is a matter for the imagination.
The report is that the Shuberts have informed the Loew people that they are expected to take over Daly's, although the combination vaudeville and picture concern prefers Wallack's across the street, a theatre of larger capacity.
Through the connection of the People's Vauderille $\mathrm{OD}_{\mathrm{o}}$. with the Shuberts through the present operation of the several former Shubert legitimate houses in New York, the understanding is that the Shuberts are In a position to dictate to the People's if another of their theatres is to be handed over for the $10-15-25$ class of variety shows.
This week the Loew Enterprises expected to close with William F. Keogh for a lease of the new Keogh house in the Bronx, at 156th Street and Third Avenue, now in course of construction. It will have a seating capacity of 3,000 and is to be yet named. The Keogh theatre will open about June 1 , next, playing the usual Loew style of show, several acts and pictures at admission of 10-15-25. The Bronx acquisition for the concern will oppose the new Broix lately opened with terrific succeas by Percy G. Williams as a first class vaudeville theatre. Daly's, playing vaudeville, would oppose Keith-Proctor's Fifth Avenue Theatre on the next block.
Joseph Schenck, general manager for the Loew Enterprises, stated this week no consummation of the negotiations for a lease of the Academy of Music on 14th

Street had been reached. It is said the influence of William G. Fox with "Big Tim" Sullivan has held back the successful ending of the transaction, "Big Tim" protecting Fox by having the Consolidated Gas Co. step carefully before leasing the Academy, now owned by it, as a future competitor of Fox's Dewey across the street. The Dewey and Gotham were leased by Sullivan \& Krauss to Fox for pictures at a large yearly rental.
The New York theatres at one time this season on the Shubert route sheets, but now playing popular-priced vaudeville, are Majestic, Lineoln Square, Yorkville and Metropolis.

## "THRILLERS" SENSATIONAL FINISH.

Wilkes-Barre, Pa., Dec. 15.
As a part of the winter carnival which Wilkes-Barre has been holding G. G. Richards was advertised to do a "wire slide" by his teeth across the Susquehanna River. He made the start, but his momentum was not sufficient to complete the journey. Half way across the river Richards came to a stop. By great effort he managed to pull himself along by his hand until he had passed open water and then, utterly exhausted and helpless from the cold, he fell while trying to make the last few yards. His ankle and hip were injured, and he is also hurt internally.

## MONTREAL MILDLY SHOCKED.

Montreal, Dec. 15.
Montreal was mildly shocked Monday when Eugenie Fougere, the Frenchwoman, appeared here for the first time. Though this city has a large semi-French population, the matinee audience did not just "get" Fougere, and the management decided they would not take all the week with the bill's feature to educate the town, so Fougere retired from the program.
She opens Monday at the Fifth Avenue, New York.

## PICTURES IN THE AIR.

Commencing Christmas Day, Walter Rosenberg will open a season of "pop" vaudeville and moving pictures on the New York Theatre Roof at an admis. sion scale of $10-15-25$.
A lease was executed on Wednesday to Mr. Rosenberg for five years at a reported annual rental of $\$ 15,000$, held down to that small amount through Rosenberg being obliged to vacate yearly from June 1 to Sept. 1, when the usual summer revue is presented there.
Alterations and improvements are now being made upstairs in the New York, and a seating capacity will be obtained, says Rosenberg, of from 1,600 to 1,800 . The performance will be continuous from 2 until 11.
The New York Theatre delivered the lease for the roof, which may hereafter be known as the "New York Winter Garden." Owing to Klaw \& Erlanger, supposed to own the New York Theatre Building permitting vaudeville in the place, it was said that the United Booking Offices might look into the matter under the settlement agreement made between it and K. \& E., which forbids the K. \& E. signers allowing a variety show to appear in any theatre directly or indirectly controlled by them.
Under this clause it is reported the United is preparing an action against Felix Isman, through the latter presenting vaudeville at the Circle, New York.

## WILL BECOME A FRENCHMAN.

Stuart, the "Male Patti," is probably making his final appearance in his native -land. At least he says that such is likely to be the case. Stuart has purchased $a$ villa in the south of Frauce. Before leaving Europe for his present engagement in America he made appliention for citizenship in the French Republic. By the time he returns to the Continent, he hones his application will have been favorahly passed upon.

## DU VRIES WITH MORRIS.

Chicago, Dee. 15.
Sam Dn Vries entered the William Morris office last Saturday when the negotiations, reported in Variety last week. were brought to a successful conclusion.

## MANAGERS AGAINST I. A. L.

(Spectal cable to Variety.)
Berlin, Dec. 15.
There is trouble on again between the managers and the International Artisten Loge. The association of variety managers is opposing the I. A. L., claiming that Max Berol-Konorah, its president, has antagonized them and in no gentle manner. A meeting of the managers is being held at Hamburg.

HIT FOR GARDNER AND STODDARD.
(Special Cable to Variety.)
London, Dec. 1 J.
Grant Gardner and Marie Stoddard registered a hit upon reappearing in London, Monday, at the Alhambra.

## ANOTHER AGAINST POLI.

Wilkesbarre, Dec. 15.
The Nesbitt, formerly on the M. Reis Circuit, opened Monday as a popular priced combination vaudeville and picture house under the management of the People's Vaudeville Co. of New York. The Nesbitt, with a seating capacity of about 1,500 , opposes Poli's in this city. Adnission is 10-15-25. The deal was closed late last week.
For the first three days (The Nesbitt "splits") Erretta Bros., Danny Simmons, Barrett and Bryne, Rose Berry and Fiske and McDonough were on the program. The second half will hold Weston and Young, Wally Trio, Carney and Wagner, and Deolata and Co.
Both Wilkesbarre and Scranton have been profitable Poli towns, and it is expected this opposition will be strongly felt by him. The Poli theatres play a show the full week.
There is a chance that in view of the competition Poli will reduce his admission prices from the present scale to the former prices at which he gave shows.
The Wilker Barre and Scranton Acadrony of Music, People's Vaudeville ( $\% .$. managers), theatres in opposition to Poli will la personally booked by M. A. Sheal. of the Shea, Friber \& Coutant firm, :"ull will "split the week" between them.
The "split" and booking understanding has been reached between the two new managements of the respective houses as a matter of business policy.

## DEPENDS ON COURT'S DECIBION.

The argument on Tuesday in the appeal of the decision in the La Salle-Anna Sinton action will determine, when the decision is finally handed down, the future pioce to the at the Princess, the other local house where the Mort Singer shows appear.
In the formal argument, the court voiced the Master of Chancery's opinion in part, adjourning the matter until next Monday. The rent question was not taken up. Harry Askin is interested in the case. If Mr. Singer should be ousted from the La Saale, "The Goddess of Liberty" will go with him, and to the Princess, but should he retain possession of the firstnamed theatre, a new production will shortly be placed in rehearsal for the Princess stage.
Singer is due in New York this week. As soon as the result of the appeal is known, he will, if it is in his favor, engrage the principals for the newest show while in the metropolis.
On Dec. 23 "The Goddess," in secondary form, is to appear at Weber's Music Hall, Xew York.

## "MOLLY MAY" CONVENTIONAL.

Boston, Dec. 15.
Grace La Rue, with Jack Gardner and " big company, gave the first metropolitan performance of "Miss Molly May," a new comic opera by Walter Browne and Julian Edwards, at the Colonial Monday night. The music is very pretty and the costumes beautiful. The opera lacks vitality and humor, however, and its story is conventional.
An excellent singing company includes James F. Sullivan, Frances Keenan, Kate Rolla, Eva Fallon and May MacKenzie.
The show is presented by Al Aarons and reported to be financed by Byron ('handler, Miss La Rue's nusband.

## THE MARIE DRESSLER SHOW.

On Christmas Eve, at HarmanusHleeker Hall, Albany, Lew Fields will open the tour of Marie Dressler in "Tillie's Nightmare." The show will play Syracuse and Rochester three days each during the following week and will then go to the Great Northern Theatre, Chicago, for all indefinite engagement.
The cast, besides Miss Dressler, will lave as principals: Horace Newman, J. ( larence Harvey, Burrell Barbaretta, Geo. (:orman, Bernard Lyons, Sam Drain, John F:. Gormanl, Octavia Broske, Virginia Foltz, May Montford, Mona Desmond and Marie Fanchetti.
It was reported this week the piece would receive a quiet try-out in Pennsylvania first, opening Monday, Dec. 20, at Wilkes-Parre.
In the Shubert's press sheet issued this "eek, the opening of "Tillie Nightmare" given ns Atlantn, Ga., Dec. 23.

## "A YOUNG TURE" CLOSING.

A Young Turk," with Max Rogers and Maude Raymond, will close for repairs this Saturday night. It had been playing the Klaw \& Erlanger time, and will re(ipen on it Christmas Day.
It is said the direct reason for the cause of the temporary termination of the tour is to rehearse the "numbers," the only part of the show, according to report, in need of attention.

## DONT WANT "THE GIRL."

Lexington, Ky., Dec. 16.
The Knights of Columbus Lodge are trying to stop the presentation of "The Girl from Rector's" in this city Thurs. day night. Other organizations have joined with the Roman Catholic body in a petition which is to be presented to the mayor. He is expected back some time today from a trip out of town, when the appeal will be made to him to stop the show.

## "BRIGHT EYES" WELL RECEIVED.

 Philadelphia, Dec. 16."Bright Eyes," the musical farce by Messrs. Dickson, Hoschna and Hauerbach, the chief praise of which seems to be the announcements that it is better than "Three Twins," was presented in the Chestnut Street Opera Honse Monday night. The theatre was well filled, despite very unfavorable weather, and the audience appeared to be very much pleased. The press comments were very favorable to the show and all concerned. Cecil Lean and Florence Holbrook have the principal roles, and their efforts met with warm recognition. There are several lively and tuneful musical numbers in the piece, and Lean and Holbrook introduce nearly all of the skit they used when appearing in vaudeville recently.
Jos. M. Gaites makes the production under the direction of Morris Uri, and it is scheduled for New York soon.

## "JOLLY BACHELORS" REOPEN.

Boston, Dec. 15.
"The Jolly Bachelors" reopened on tour Monday night, appearing at the Globe, the Shubert house, and altogether too small for the big production.
In the cast are Robert Dailey, Billie Taylor, Stella Mayhew, Emma Carus, al Leech, Nat Fields and Walter Percival.
The piece is full of action, but of light coloring. It satisfied, however. The opening house ran about $\$ 400$.
A song hit is, "What Am I Going to Do to Make You Love Me?" sung by Miss Bryce.
On Tuesday Jack Norworth and Norah Bayes reached Boston and are going to rehearse with the piece, intending to make their debut in it at the New lork opening.

## PICKING NEW ONE FOR CORT.

## Chicago, Dec. 15.

II. H. Frazee is in New York consulting with R. H. Burnside and A. Baldwin Sloane regarding a musical production to follow "The Kissing Girl" at the Cort.

Harry Askin's "Lo" is also being considered. "Lo's" season has been temporarily discontinued and a new second act is being arranged. Its road tour did not prove very successful.

## SEABROORE COMING BACK.

James J. Armstrong has been entrusted with the task of returning Thos. Q. Seabrooke to vaudeville. The sketch is ready and in the company with Seabrooke will be Wm. Wood of the old black-face musical team, Wood and Shepherd.

## HELPED THE STRANDED.

Denver, Dec. 15.
The local T. M. A. Lodge raised $\$ 300$ to help the stranded choristers of "Too Many Wives" out of town.

## ANDERSON QUITS HUBEES.

After nearly twenty-five yeara' service as manager of Huber's Museum, John H. Anderson reaigned his position last Saturday night.
M. L. Teal will assint Geo. Huber in conducting the house for the present and may become its permanent manager.

During Anderson's time at the museum he paid salaries to many in the "headliner" class, which, at that time amounted to little more than their agents' commis. sions do now.

## A HUBER PRODUCTION.

Your K. \& E.'s and Shuberts don't have any monopoly on this production thing. George Huber, in his own modest way, is in the game, too. Down at his 14th St. Museum he is now "presenting", without apologies to any Frohman in the show business, one Keria Athena and Co. in "her classical dances of ancient Greece."
The announcements state that the "Flower Dance" and "Gladiator Dance" entitled "The Goddess of Love" is an "artistic play of Grecian drama and dances." Two women and a man are engaged. Several times daily the production goes on. As none of the participants speak Eng. lish, Huber don't care how much they kick. The act is a "direct importation," with a production which Manager Huber has made especially for the event.

## "COMMENCEMENT DAYS" CLOSES.

After a season of fifteen weeks, mostly spent on the Cort Circuit in the West "Commencement Days," the musical comedy in which Frederick V. Bowers has been starred by John Cort, closes its tour tomorrow (Saturday) in Portland, Ore. Cort will bring the entire company back to New York.

## "FOLLIES" WIN BOSTON.

Boston, Dec. 15.
Hundreds were turned away Monday night when Ziegfeld's "Follies of 1909" played at the Tremont with Eva Tanguay and Annabelle Whitford in the lead. It is the best production of the "Follies" series. The opening house totaled $\$ 1,700$.

## RAN FOR TRAIN IN PAJAMAS.

Louisville, Ky., Dec. 15.
An Associated Press dispatch here says that Maud Fulton and May Boley of "The Candy Shop" ran through the streets of Danbury, Conn., covered only by pajamas and fur coats to catch the "troupe train."
They missed it, a green hotel clerk having neglected to awaken them in time.

## A MATTER OF CONVENIENCE.

Chicago, Dec. 15.
Kohl \& Castle have made arrangements whereby a purchaser may secure ticketa for the Majestic, Olympic or Chicago Opera House at any of the three houses.

## CLAIM REASON FOR BAD bUSINESS.

Indianapolis, Dec. 15.
The poor business in the theatres of Indianapolis at present, and particularly at the Colonial, is claimed by the show people to be due to the blustery weather and proximity to the holiday season.
The Colonial lately opened as opposition to the Grand Opera House. It plays vaudeville furnished by William Morris.

LUCEY BOY8, BECE AND PAT.
Martin Beck and Pat Casey returned from their southern trip on Tueeday morning, catching one train ahead of the ill-fated Twentieth Contury Ldmited, which caused the serious wreck Monday night while running eastbound pas Northeast, near Erie, Pa. Mesarn. Beck and Casey had wired on to reserve apace on the same train, but accommodations could not be secured.
Mr. Beck had nothing to say regarding his tour; Mr. Cacey even less, though Pat ventured to remark that he didn't blame acts for objecting to "jumping" into New Orleans, for, says Casey, the trains down that way leak. He was in the midst of the storm early in the week. The rain followed the manager and agent all over their visit.
A charmed life seems to be Mr. Beck's. His apparent recklessness in an automo bile has added gray hairs to many who have ridden with him, while the last time the Twentieth Century broke loose, Beck just escaped it through declining John J. Murdock's invitation to remain over one day in Chicago, when Murdock promised to accompany Beck to New York. Beck's refusal miffed Murdock, and he remained at home, also escaping the train.

## SHOW PHOPLE IN WRECK

St. Louis, Dec. 15.
George Vann, Mrs. George Vann, S. F Pinkey and William Renard were amon: the twenty four people injured in a rail road wreck Monday on the Chicago, Rock Island and Pacific near Argenta, Ark.

The smoking car of a passenger train turned over. included in the total injures were seven members of the Majestic Theatrical Circuit company.

## MAUDE FEALY AND SKETCH.

Maude Fealy has a sketch for vaude. ville and will appear in it about Jan. 3 directed in her variety tour by M. S. Bentham. There will be a cast of five to assist in the comedy playlet.
The young actress will step forth into the twice daily for the first time, and after persuasion by Mr. Bentham. She has been giving a series of special matinee performances of late at the Lyric, New York

The Times on Wednesday printed that Miss Fealy was married to James B. Durkin of "The Barrier" on Nov. 28.

## VAUDEVILLE FAILURE AT CALIFORNIA

San Francisco, Dec. 15.
Last Saturday all the employees of the California Theatre were discharged. On Sunday they were re-engaged. Vaudeville is a failure at the house. Prices have been cut to twenty cents, the highest. with no matinees.
Musical comedy will be tried after next Sunday.

SUPERINTENDENT JENEINS OUT.
The resignation of E. Fellowes Jenkins, superintendent of the Gerry Society, was accepted on Tuesday, last Jeni.ins had held the position for thirty-ive years, during that time causing all kinis of trouble and annoyances to theatrical iolk blessed with children.

# TROUBLE IN "INDEPENDENT AGENCY" REPORTED SERIOUS 

Feiber, Shea \& Coutant, the Strongest Factor, Dissatisfied and Ready to Leave. Changes Looked for.

The slight intimation of dimension in the Independent Booking Ageney printed in last week's Vabiert, has reached an acute point.
Feiber, Shea \& Coutant, the leading firm of the agency, do not conceal thair diseatinfaction. It is said that the only tio holding Feiber, Shea \& Coutant to the I. B. A. is the agreement each manager booking through it made whon that agoncy was reformed a few months ago. If the abrogation of that agreement can be secured, or Feiber, Shes \& Coutant in any other way can relieve themselves of obligation, the firm will immediately quit the Independent Agency, either forming a new connection or booking their houses themselves.
H. H. Feiber is the chairman of the I. B. A. Board of Directors. Associated with him are M. R. Sheedy, of the Sheedy Circuit; John J. Quigley, who booke a chain of amall New England houses, and Edward E. Mozart, after whom the Mozart Circuit is named.

It has been rumored for some time that Measrs. Sheedy, Quigley and Mozart have stood an 2 unit in the voting against Feiber, Shea \& Coutant, the latter firm having been as one opposed to three.
Many other matters have arisen not to the liking of the Feiber, Shea \& Coutent firm, which, it is said, threatened at one time to carry some of the important items objected to right through to a decision. These matters, some very important in the amicable management of the booking agency, are rumored as involving the confidence of the I. B. A. in one another.

It was through the Mozart Circuit that the I. B. A. was first organized, and became known as "The Rats' Agency." No material change followed in the manner of booking by Mozart, as far as could be learned. The form of contract approved by the Rats was insisted upon.

Last summer through the instrumentality of an officer of the Rats, Sheedy. Quig. ley and Feiber, Shea \& Coutant were brought into the agency, the only stipulation the Rats making having been that the same form of contract be used, and that a Board of Arbitration settle all disputes.
There was also a rumor prevalent during the weck that some changes might wecur in the general direction of the Mozart Circuit within the next fow weeks. Mozart is the president. An attorney, Alexander, of Iancaster, is the vice-president. Mr. Alexander is reported as having toured the Mozart Circuit recently. The Independent Booking Agency has heen a hobby. The benefit to the artists lias not been diacernible. Managers booking through the agency made no attempt in maintain a standard of salary. nor did they conduct their business differently from the usual booking agency. An $n$ matter of fact it has been said that managers using the I. B. A. argued to acts that as it was an "artists' agency" acts should favor the I. B. A. with a smaller salary request than neaal. This was re-
ported more often before the agency was reformed.
The close attention given to the small time agency and the Mozart Circuit by the White Rats has been a matter of comment often. Several vaudeville people claim that if the organization had given as much attention to the upholding of an "opposition" and provided means to pave an opening in the event of an amalgamation between the big circuits; also had taken steps to secure the abandonment of the "blacklist," it would have operated to a much better end for the artist in general.

When seen this week by a Vabiety rep resentative, H. H. Feiber would make no statement of any plans for the future his firm might have. He denied none of the rumors or reports concerning the agency.
M. R. Sheedy when asked by a Variety representative this week if any trouble was brewing in the I. B. A., denied that such was the case.
Before joining the I. B. A., Sheedy booked through Joe Wood. Quigley supplied his New England houses independently, from a Boaton office also, during those days.

## DESPAIR BRINGS SUICIDE.

Philadelphia, Dec. 15.
Because, it is said, the man she loved was paying attention to another woman, Adelina Marocco, of New York, an actress and pianist, who has been playing vaudeville dates at some of the Italian theatres and appeared here last week, committed suicide on Sunday at 718 League Street, at the home of a friend with whom she lived while here.
She was accompanied to this city by Charlotte Leslie, also an actress, who says the suicide comes from a wealthy family. She fell in love with an actor who was a member of Mise Leslie's company. When lie threw her over, and her family disnwned ber, she was led to take her own life. The dead woman was 27 years old. The body is in the Philadelphia Morguc.

## A FADETTE BECOMES MRS.

 Philadelphia, Pa., Dec. 15.The Boston Fadettes record as a "Matrimonial Bureau" has been increased, the latest to withdraw from the "Maiden's Circle" of the famous ladies' orchestra being Edith Swan, the trombone soloist, who was married to James O. Corbett, a bond salesman connected with the banking house of .Kuhn Brothers, Pittsburg. Pa. The wedding occurred in Pittsburg Nov. 3n, at the residence of Col. J. H. Corbett. It was a quiet wedding.

Miss Swan lives in Providence, R. I., and has been a member of the Fadettes for several seasons. She will continue witli the orchestra, which is scheduled to resume its tour at Scranton, Dec. 27.

Geo. Thatcher has been engaged by the Lieblers to play the slave in "Camoo Kirby."
"IA GOSSE" COMIDO OVER.
London, Dec. 9.
"Me Gosse," the hit of the season at the Palace, has but a couple of weeks or so to remain at that house, going from there to America, where the act has been engaged by the Morris people.

## CISSY LOFTUS REPORTS ILL.

Illness has been reported by Cecelia Loftus as a cause for her not to appear at Morris' American, Newark, next week. On Jan. 27 Miss Loftus will commence her last week under the Morris contract at the Plaza, New York, probably returning to England shortly after.

## "BATH HOUSE" SORF.

Chicago, Dec. 15.
"Bath House John" Coughlin attempted to prevent Ruth St. Denis from dancing at the Charity Ball Wednesday evening, the "bath house" fellow alleging Miss St. Denis' dance to be immoral. Police officers who had witnessed her performance at the Colonial the evening before pronounced to the contrary.
The former Chicago alderman with the clean title had his own "First Ward" ball Monday night (a lurid Chicago event usually) so closely scrutinized by the reformers that orders were issued to "go slow," with the result that John pulled a very tame affair for his adherents; hence the soreneas.

## NEW THEATRE RECRUIT.

A "new one for vaudeville" has been grabbed right out of the New Theatre by M. S. Bentham, the agent, who is commissioned to place Howard Kyle and Co. (Frances Stevens) in vaudeville.
Mr. Kyle takes part in "Antony and Cleopatra" every time the piece is presented at the high-headed house. Kyle's sketch will be "The Combination."

## TURNIIG OVER FULL CONTROL.

 New Orleans, Dec. 15.Besides the lease for ten years of the Amcrican (Grcenwall) which William Morris holds, the independent vaudeville concern will soon have full control of the housc. Grcenwall \& Weis, who were intcrested, have entered into a deal with Morris whereby the latter has bought them out.

## THE MACK SHOW SOON.

Hont threc weeks more are given before the now Androw Mack show, "The Prince of Bohemia." will amble before the foot lights, with Mr. Mack strodding in advance, assisted by Christic MacDonald.
lew Ficlds is the manager; A. Baldwin Sloane turned out the music, Chas. K. Harris will publish it, and Ray Goctz dug יp the lyries.

## DONNA REARRESTED.

Chicago, Dec. 15.
Thי wharg against. Donna Seymour of swindling William Exner was stricken of the dowed inthe Criminal Court Monday. but she "as rearrested a few minutes later (1) the rharge preferred by William Shoe maker that lonna wwindled him out of s.ino.

## BLLLED, BUT NOT BOOCP.

What's the use of billing an act that's not booked? The correot answer is , that it is of no use, but the qualification fol lows that where an agent informs the manager the act is booked, the manager in justified in accepting the statement, though he has not a confirmed contract in his possession. (Laws of Vaudeville, 1885 to 1809).
"An agent who with wilful intent misleads a manager through failing to cop an act is guilty of reprehensive conduct, and subject to a split of $85-15$ on the next commission in sight." (Agents' Digost, Chap. 1.)
"When the agent is a woman, it's so much worse, for a manager will fall more quickly for a skirt." (General Pleadinga.)
Which all are preliminary to a statoment made by one Sig Wachter, a vaudoville agent, duly licensed and plying his trade in the office of William J. Gane, a promoter of popular-price vaudeville with plenty of moving pictures thrown in.
The said Wachter, with a modesty rarely located in a man who ekes out a living through a 5 per cent. route of aingles and doubles, stands ready to attach his signature to an affidavit that he, and he alone, discovered one Queen Mab and Caspar Weiss, a couple of Lilliputians.
And the said Wachter, with one hand on the telephone and the other on the typewriter, does well and truly say that when he picked the Queen and Oaspar he landed a couple of live ones for the trade. Further, sayeth the Wachter, that in the pursuance of his vocation he revealed to one Dorothy Richmond, a young woman who is reported to have been notifled by a big agency that she would stand in right for bookings if certain directions were followed, that his act from Philadelphia was on the market.
The willing deponent further avers that to help a girl in search of a livelihood that he did stake the agentess to a complete set of photos of the little ones for her further assistance, and that thereaiter, not hearing further from the solicitor for time for his discovery, he, the said Wachter, did then and there agree and contract with and to the management of the Columbia Theatre, Brooklyn, to ueliver the act to that house.
The aforesaid Sig further sets forth as good grounds for a kick that one Jde Wood (a peaceful agent who has never been known to lose his temper, even in the Long Acre Building where both he and Dorothy hang out during the day) phoned him on Monday that Queen Mab and Caspar Weiss were billed like a circus in Mt. Vernon, while the Monday morning rehearsal at the Columbia was held up awaiting the arrival of the 'Putians, the said Joseph Wood being the booker for the said Columbia.
And that therenpon the said Wachter did call up Manager Epstein of the Columbin who returned the information that the Queen, Caspar and their trunks were all in the theatre ready for business.
In view of which, and pertinent to the investigation, the said Wachter would like to stop to inquire how a manager can bill without having booked, and how the aforesaid lorothy expected to pull the Queen and her partner to Mt. Vernon without his knowledge or consent.
In Witness Whereof, the said Sig Wachter sets his hand down hard because Dorothy is a woman.

## THE CLINCINNATI STRUGGLE.

Cincinnati, Dec. 15.
On Sunday commences the struggle between the new Orpheum, managed by I. M. Martin, and the Columbia, the $\mathbf{\Delta n}$ -derson-Ziegler established vaudeville house here.
The Columbia is booked from the Or pheum Circuit offices in New York. William Morris will place the shows in the Orpheum.
The Orpheum has a seating capacity of 2,100, with the largest stage in the city. All the gallery seats are numbered. The Orpheum management is expectant, and saye the prospects of success for the new venture is beyond expectation. The house haty been nearly sold out for the first three night shows. Hugo Morris, from Now York, will represent the circuit at the opening.
The frat Orpheum program figures up in calary about 84,500 . It will be headed by R. A. Roberta, and have besides Wilfred Glark and Ca, "The Divine Myrma," Felix and Caire, Lamb's Manikins, Sophie Tucker, Frank Bush, Rawson and June and Musical Lowe.
At the Columbia for next week the bill will be Ourzon Sisters, "Holland Heinies," Walter C. Kelly, Lily Lena, Edward Holt and Ob., Griff, Berg Sisters, Herbert and Willing, with one other unannounced. The Columbia show costa about $\$ 3,500$.

## SLIPS IN "THE COPY."

Oincinnati, Dec. 15.
When the western tour of Annette Kellermann, the diver, commences, Cincinnati will be one of the first atops, Miss Kellermann appearing at the Columbia here Dec. 28.
That will be the second week of "opposition" by the Orpheum, where vaudeville booked by William Morris will open next Sunday, Dec. 19.
For the first show at the Orpheum, Morris has alipped in "The Divine Myrma,", otherwite known as Ethel McDonough, the "copy act" of Miss Kellermann's. While it may not diminish the personal glory of Annette's debut in this city, it will remove the edge from the novelty of her turn.
However, Mise Kellermann makes the Grand Opere House, Indianapolis, Arst, and that's some, but little catisfaction for Max Anderson.

Spokane, Dec. 15.
The Pantages Circuit has put forth a diving act that seems at least to be a copy of those in the east through the title, that being a slight variation upon "The Divine Myrma" of William Morris.
The Pantages' new one is named "Grace, The Diving Myrma." The act is at the Pantages Theatre here this week.

New Haven, Dec. 15.
"Odiva," who does a "diving act," opened at Poli's Monday.

## GRAUMAN LOOKING FOR SITE.

 San Francisco, Dec. 15. D. J. ("Pop") Grauman is looking for a site for a theatre here that, he says, he will, with Cohan \& Harris, of New York, build. "Pop" states he has three propositions under consideration, but ground rent is delaying the closing for any one.The Golden Troupe of dancers are now with "Fads and Follies."

DESPEPNDO STILL HIDDITG.
It's a short story. Desperado has not returned to the Hippodrome. Neither the Shuberts nor Frank Schaeffer, the diver's manager, knows where the fellow who values his life at $\$ 000$ weekly is secreting himeelf.
Mr. Bchaeffer cays that within two weeks he will have a substitute doing the same act at the Hippodrome.
Meanwhile, the people who think they know say that next spring Desperado will be featured at the opening of the Ringling Brothers' circus at the Coliseum, Chicago. During the same time, Gadbin, the 2d, another one who makes a living by risking his future twice daily, will play with the Barnum-Bailey circus at the Madison Equare Garden, also a property of the Ringling Brothers.
Of courne some people claim that if the Shuberts wanted to know where Desperado is now and who is providing luxuriously living expensee while the "suicide seeker"

WANT TO BE COMMISSIONER.
Just at present there is considerable interest manifested among the booling agents and several artists as to who Mayor-elect Gaynor will appoint Commissioner of Licenses. This official has exclusive jurisdiction over the employment agencies of the city, under which heading vaudeville agencies are classiffed.
The Theatrical Board of Trade, an organization made up of the vaudeville, club, lyceum and lecture bureau agencies, has submitted to Judge Gaynor its official ondorsement of the candidacy of John M. Bogart, the present incumbent. The White Rat candidate is Tim Cronin. Harry De Veaux, secretary of the Actor's Protective Union, is another theatrical man . who would like the job, although the lant mentioned would be quite satisfied with the deputyship.
John Archibald, the present Deputy Commissioner, and Mr. Bogart are the only politicians known to be openly as-


THEATRICAL PHRASES
By
HENRY CLIVE
NO. 4.
"box office attraction."
is restraining himself from working, they might ask one of the Ring-, but it wouldn't be clubby to furnish that tip.

## ARTHUR PRINCE GOES HOME.

Disdaining an offer made by the Morris Circuit for a longer stay on this side, Arthur Prince, the English ventriloquist, after ten weeks' of playing on the Morris time, departed for his English home Wednesday morning. Mr. Prince ended his tour at the Colonial, Indianapolis, last Saturday.

Bruce Richardson, of the Three Richardsons, was successfully operated upon for appendicitis last week. He will resume with the act about Jan. 3.
piring for the situation. While the matter has been in no manner openly discussed there is a large although silent representation among professionals and many politicians for James J. Armstrong. As president of the "Board of Trade," Armstrong's hands are tied, as the organization is officially committed to Bogart. However, the Mayor can do nothing until after Jan. 1 and there may be considerable doing in the Armstrong department between now and then.
It is said that the incoming Mayor will intimate by Dec. 20 his choice for the office.

Andrew Mack has signed to publish all his product through Charlr= K Harris.

## TED MAPTS RESIGNS.

On Sanday last Terence D. Marks, the buttonniere impresario, tendered his resig. nation as manager in advance of the Harry Lauder Road Show.
William Morris, to whom the missive of quittal was directed, refused to read it, but Ted was firm, and declared that he would travel either as manager in the rear and with his star all the time, or not at all.

Just how Messrs. Morris and Marks will strike the happy medium hasn't become known at this minute. This week Lauder is at the American, Newark, Morris' own playhouse. Nert week the Scotchman is due at Mesey Hall, Toronto, where Mr. Morris also has an "American," but Lauder is reported to have said he was so delighted with Massy Hall last season, he would not dream of playing elsewhere while in Toronto. A. J. Small, who ran the American in Toronto when it was the Majentic, has been saying a lot of thinga also about the Lauder appearance in his city, but no change in the route has occurred.
Last week at the Weat End, the Lauder combination played to about $\$ 11,000$ on the week. Of this Harry pulled down his usual weekly stake of $\$ 5,000$, leaving the remainder to be split between the Shuberts, who have the Harlem house, and the Morris Circuit, which, of its share, paid the rest of the acts, also current operating expenses for the organization. The West End attendance at the matinees was light, but the evenings brought good crowds.
No further future dates of the Lauder Show have been given out at the Morris office.

## SMALL THREATENS.

Toronto, Dec. 15.
It is said that A. J. Small, who is interested in the American and who claims it was promised him that Harry Lauder should play that house on his visit here, now threatens, since the announcement of the Massy Hall stand for the Scotchman, that he will apply to have the foreigner restrained from an appearance in Toronto through the Alien Labor Law. As Lauder is a British subject, no one believes this can prevail. Prices for the Massy Hall engagement are from twenty-five cents to one dollar.

At the Morris office this week it was stated that Mr. Small had no occasion for complaint, as at no time had it been understood that Lauder was to play at any theatre in Toronto, until Massy Hall was decided upon.

## NEWSPAPER COUPONS FOR KEITH'S.

Cleveland, Dec. 15.
One of the morning papers is working an interchangeable scheme for booming its circulation and boosting the attendance at Keith's Prospect Theatre, by issuing free ticket coupons to its women readers.
The deal began Monday and the coupons will be good for admission to "Sweet Kitty Bellairs," which the stock company headed by Jane Oaker will present during the week ending Christmas Day.

Lawrence and Harrington began rehearsals this week with Al Woods' latest "thriller," the "Chinatown Trunk Mys. tery," to open in a fortnight.
 Publimed every tetureay by THE VARIETY PUBLISHING $C O$.

"monk," to its bill for this week last Saturday morning.
"Dope," a western sketch, will have its first eastern showing at the Fulton, Brooklyn, next week.

Dan Hennessy, of the United Offices left Mt. Clemens last week, going to Went Baden for the baths there.

When Joe Wood, the agent, wishes to emphasize a remark, he adds on to his conversation "Pos-i-tive-ly."

The Joe Bogany Troupe started a fifteen weeks contract on the S.C. time at the Washington, Spokane, last Sunday.

Mabel Phyllis Irving recently made her vaudeville debut at the Fifth Avenue Sunday concerts, as a singing turn.

Corinne is rehearsing one of the principal roles with "Dick Whittington." Kate Elinore also goes with that show.

The Cafe De L'Opera opened on Thursaay. It occupies the entire building where the immortal Saranac Hotel was.

Max Hart placed Granville and Rogers for the Orpheum Circuit this week: The act will open on it in about a month.

Fitzpatrick's "Eight Juggling Girls," made their debut at Keith's, Providence, Monday, placed by the Marinelli office.

David Hart, Sr., will shortly arrive in America with a list of several Continental numbers he hopes to place on this side.

John W. Considine left New York Wednesday after investing in thousands of dollars' worth of Christmas presents.
W. E. Browning, formerly of The Brownings, who has been out of vaudeville for five years, expects to shortly return.

Monte Cross, the baseball player, is organizing a quartet of his brother fellows on the diamond to invade vaudeville shortly.

Rumors of Martin Beck securing the New York Theatre again cropped up this week. These stories, Mr. Beck says, are ridiculous.
H. Everett Hayden and Florence Colby, of "The Passing Review," Chicago, were married while the show was rehearsing in Chicago.

Gus Edwards' "Holland Heinies" open at the Columbia, Cincinnati, next week, "jumping" back from there to Keith's, 1'hiladelphia.

The Berinis, Australian singers, have arrived in New York, and placed a comnission to secure a showing for the act with Jack Levy.

Elizabeth Murray opens at the Fifth Avenue Jan. 24, her New York reappearance after a protracted absence playing the Western time.

Faynetta Munro has been booked by Rosalie Muckenfuss for a return over the

Inter-State within four months of her last trip on that time.

Dave Kramer has been ongaged for the Geo. M. Cohan role in the revised "Wine, Woman and Song" show which started rehearsals Monday last.

The Two Pucks began their engagement at Hammerstein's Sunday last, substituting for Albert Chevalier, who does not appear Sundays.

Frank Wilson, of the Wilson Brothers, was married recently to a non-professional from New Jersey. They are now appearing in the east.

- Chas. Marks, who was concerned financially in several of Richard Carle's musical productions, is manager of the Circle for Felix Isman.

Anna Mortland, late of the Corinne Co., which closed a fortnight ago, will play in a sketch, "He Called On Business," with Frederick Lauder.

At the American last Saturday and Sunday shows were given on the Roof each evening, the bill playing three shows each day for the management.

The Sisters McConnell have closed as the vaudeville features of the HickmanBessey Co. and open on the Orpheum time in Minneapolis next Monday.

Harry Houdini sails for Australia early in January. He expects to be the firat to fly an airship over there, Houdini having an aerial boat of his own.

Sydney Drew and Co., playing "When Two Hearts Are Won" at the Plaza, Monday, were obliged to retire from the program. Mr. Drew losing his voice.

The Grand, Peoria, Ill., wap burmed to the ground Monday night. The Flints, hypnotists, playing there at the time, lost all their personal property.

Fred Walton in his newest pantomime. will commence a western tour, including the Orpheum Circuit, when he opens at the Majestic, Chicago, Dec. 20. Pait Casey.

Clara May Hammer will visit her home at Winona, Minn., for the Christmas holidays. Miss Hammer is a prima donna who has not seen her folks in five years.

Ford West, formerly of Ford and Dot West, was married Nov. 28 at Aberdeen, Wash.. to Thelma Ives, daughter of the late J. D. Ives, who left a very large fortune.

Francesco Creatore, brother of the famous bandmaster, has offered himself to the vaudeville managers. He will be accompanied by a musical organization of 20 men.

Plans were fled last week in Brooklyn for a roof garden on the Orpheum, Brooklyn, this coming summer. Slight altera. tions are required, the Orpheum having a top easily adaptable.

In one suite on the third floor of the I.ong Acre Building are William Manaud and James E. Plunkett, both agents. Mr.

Plunkett books through the United; Masaud with Morris.

Mildred Morris in the Orpheum Oircult Producing Department's sketch, "The Making of a Man," opens Dec. 20 at the Majestic, Chicago, and will travel weat from that week on.

Rosa Roma, wife of C. N. Sutton, manoger of the Orpheum at Salt Lake City, has announced her retirement from the stage, to occur after conchuding this week at the Orpheum, Denver.

Hickey's Oomedy Circus has an "unridable" donkey named "Obey" after the act's favorite agent, B. Obermayer. "Obey" and his companions are at the Orpheum, Vancouver, this week.

Chatham and Wallace are in vauderille, having left "The Avenue Girls." Walter Brown, John Carroll and John W. Boland, also with that company earlier in the eeeson, are in vauderille now.

Jenie Jacobs' alligator is now on exhibition at Huber's Museum. Mise Jecobe thought the little beast had died of atarration, but upon hearing about the Euber date the alligator revived.

The Bronx Lodge of Elike (B. P. O. E.) will have a social eventing of much protension on Jan. 17. Harry Mock, Hammerstain's superintendent, is in charge of the entertainment features.

Lou Anger with his "coldier" matarial, written by Leo Donnelly and Joe Mitchell, has been placed on the Orpheum Circalt by Pat Casey. Mr. Angor opened at Evansville, Ind., this weok.

Robert McBride, who managed the Hippodrome for Shubert \& Anderson for some time, is manager of "The King of Cardonia," which the Shuberts started on its tour at Rochester Monday.

Beasie De Voie, last on Broedway in "The Dairy Matda," and prevtowaty of Young and Do Voia, intends returning to vaudeville in a spactacular dancing number. Bill Lykens has the act.

Commencing Monday, Valeska Suratt opens a socond week at Hammeratetn's. The following three weeks will be apent by her at Peroy G. Williams' Bronx, Orpheum and Alhambra in that order.

An act played Brooklyn this week under the nom de plume for the nonce of "The Bentham Sisters." M. R. Bentham, the agent, pleaded it was no joke, but the billing matter remained uncovered.

The "Vampire" dance at the Tivoli, London (presented simultaneously with that of French and Eis at the Hippodrome), was held over last week at the Tivoli as the headline attraction.

On Monday at the Lincoln Square Low Blonin left the program, objecting to the number of shows daily. On the same day Goff Phillips was installed in the vacancy. Tuesday Bloom returned, saying he would go on, and Phillips was dropped out to make the necessary room. That's one way on the "small time."

# "COLUMBIA BURLESQUE" NEW TITLE FOR EASTERN WHEEL 

## Columbia Amusement Co. Will Order all Shows Playing Its Houses to Have "Paper" Accordingly for Next Season. New Columbia the Starter.

With the opening of the new Columbin Theatre at Broadway and 47th Street, scheduled for Jan. 3, a new caption will arise to replace "Fastarn Burleeque Wheel," wh which the Columbia Amasement Ca's. circuit of over thirty-five theetres has herotofore been known.
A flaring electrical aign of an American flag, to adorn the outaide of the new Columbis building, will have "Columbia" in large letters at the top, and "Burleaque" at the bottom. In the center will be a mostioed apece where the name of the prevailing weekly attraction will be insertod.
transients see the billboerds in their home cities announcing "Oolumbis Burbequae," they will recall the imposing Brondway theatre, it is expected, and the edreetionment is expected to seturn bountifully, besides eliminating the "Whoel" with ite many acsociations of the peat.
"The Follies of the Moulin Rouge" will open the Columbia, though it has nat peen settled that that show shall frat appear at the new Casino, Boston. The opening date of the latter house is pot ponitive. While eat for Dec. 27, it may be poatponed, and open any tippe frpm that dav to Jan. 10. It is a pomibility that Irwin's


THE NEW OOLUMBIA, NEW YORK.

The design auggented to the executiven of the Columbia Amucement Co . that the adoption of the name "Columbia Burlengue". would be preforsble to the present title carried Commencing with next season, managars on the circuit will recaive ingtruationa to have all paper and billing matter of every kind carry the line "Columbia Burlesque" after the title of the show.

The leading apirits of the Eastern Wheel and the Columbia Amusement Co (which promoted the new Columbia, accomplishing miraculous performance in the quick construction of the big combina tipn office building and theatre) are stak ing a grest deal upon the successful outcome of this new venture, with its loca tion ane of the best in New York. Mil lions of people annually will notice the abectrio sign. It may be read as far down an the new Pempaylvania station at 30th Street and Seventh Avenue. When the
"Big Show" will catch the Boston opening position.
Upon the success the Columbia meets with will depend to a considerable extant the feeling of confidence with which the premier of the new Gayety in Chicago will be approached. The Gayety will be a companion house to the Columbia in point of size, magnificence and importance, and will be conducted along similar lines by the Columbia Amusement Co.
No change has occurred in the original plans for the conduct of the new New York house. The Columbia Burlesque attractions will rotate in turn upon the circuit, reaching the Columbia following Boston, after playing Holyoke. Next season the route will be arranged to have it the first New York stand.
There is some division of opinion by the directors of the Columbia $\mathbf{C o}$. regarding a stock chorus to be mainteined. Some managers believe that at least twalve

## ANOTHER IRWIN 8HOW TO REVIEE

Fred Irwin's "Big Show" will be revieed before it plays the new Columbia, New York. It is the second of the Irwin's group of three to be repaired. His "Gibson Giris" is to be completely renovated by the time the production is due at the big houses of the circuit.
In "The Big Show" now carrying about 48 people, some reduction will be made in the number, and changes occur in the personnel. "The Apache Dance" with its company of four, including Coccia and Amato, will be farmed out by Mr. Irwin for vaudeville, he having the act under contract. In the reconstruction the performance will revert back to the regula tion "first part," "olio" and "burlesque" in each production.
The improvements in both shows have been left to the discretion of Mr. Irwin, a producer who believes in a very big production, both as to people and settings. His theories, which have been followed by him for the past few seasons, are said to have aroused some resentment in other Columbia managers having authority, they fearing the standard set by Irwin throws many shows on the circuit out of alignment through comparison, and that it also holds down the profits of the traveling manager who attempts to keep up the pace. "The Merry Whirl" a lavishly produced and mounted show, is another in this category.
Then again, among the Columbia managers there seems to be a feeling that Irwin and Weber \& Rush are unduly favored through having three shows each traveling, though it is a matter of comment for the present season that Charles B. Arnold, who was allotted a second show on the Wheel, giving him two ("Serenaders" and "Fads and Follies"), will have difficulty in securing an even balance on his books, caused by many directions to rearrange by the "Censor Committee." These directions have included special attractions for "strengtheners" at a large expense to Arnold. While playing Springfield and Holyoke a week any manager is fortunate tc escape with an even break, Mr. Arnold's "Fads and Follies" played a $\$ 250$ act as an added feature.
There are said to be shows (one in particular) on the Columbia circuit yet to appear in New York that have not improved since the Censor Committee reviewed them on its recent tour of inspection.
girls of the "Broadway type" should be beld at the house to fill up the stage and generally brighten the effect, having some light act concocted for them weekly. This is opposed by others. The extra girls will not appear for the first few weeks anyway.
No prices have yet been set, excepting for the boxes, where $\$ 1.50$ will be the figure. The Broadway "regulars" are looked to grab off these coupons at the price, while using the Columbia as a "drop in" place. The orchestra may have a uniform figure of one dollar for its seats, or be divided into sections of one dollar and sev-enty-five cents. The first balcony will probably be seventy five and fifty cents.
There is to be a new Subway station at Broadway and 47th Street, just in front of the entrance of the Columbia. This has been ordered to relieve the congention at the Times Square Station.

## QUICE "CLEAN DP."

Toronto, Dea. 15.
The fine of 10 impoeed upon F. W Stair, manager of the Star (Weatern Wheel) for pormitting, an it was alloged, Miner's "Bohemian Buricequess" to present an immoral ahow at his thantre, has caused a general atraightening up of all companies entering the town.
Sam Scribner, of the Bastern Wheel, wired Manager Tom Henry of the Gayety to this wise:
"See that every one gives you an absolutely clean show. If an actor vialates, turn him over to the police."

## SHORT WEEE IN OMARA

The Columbia Burlesque mhows playing the Burwood, Omaha, open in that theatre on Sundays, closing Fridays to make the jump to Minneapolis, Omaha breaking into the circuit after Kansas City. The open day (Saturday) moving pictures entertain the callers.
The Burwood plays on percentage with the traveling managere, paying a booking fee to the Columbia Amusement $\mathrm{Co}_{0}$. No proposals have been made as yet by either side for the retention on the circuit next season of the house.
In Omaha there is some legal quibbling going on between local people interested over the lease of the Burwood, and its present policy.

## BRYANT RETURNING NEET SEASON.

The season's vacation now being enjoyed by Harry Bryant will terminate when the summer commences, for then Mr. Bryant will place his own show ance again in rehearsal, resuming travel over the Columbia Burlesque Circuit under his franchise, at present played by Fred Irwin with "The Gibson Girls."
The name of Mr. Bryant's reorganized troupe will probably be as formerly, "Harry Bryant's Extravaganza."

## TWENTY LN MUSICAL COMEDY.

Chicago, Dec. 15.
Zinn's Musical Comedy Company is now holding forth at the Garrick, Flint, Mich. Its roster embraces 24 people, including A. M. Zinn and Bob Simons, the business manager.
The artists featured are Sam Hyams, Harry Burnham, Harry Ellis, Arthur Morse, Cecilia Mavis, Frances V. Grev, Ole Oleson and Margie Hall. There is a chorus of twelve girls.
There are three vaudeville houses and a dramatic stock at Flint, not counting five or six picture shows.

## PECK FOLLOWS CLARR.

Washington, Dec. 15.
Gco. Peek will succeed Wm. S. Clark as the manager of the Gayety (Columbia Burlesque) in this city. Mr. Clark is the owner of "The Jersey Lilies" and probably wishes to take personal charge of that show.

## WASN'T ADVANCE AGENT.

Chicago, Dec. 15.
A claim of $\$ 100$ against "The Star and Garter Slow" has been placed with S. I. \& Fred Lowenthal bux Al Nathan, who claims he was engaged as advance agent for the show.

SMALL TME STILL SNARLED.
Something is expected to happen any day now betwoen the amall and big time as represented by Joe Wood on the one side and tive United Booking Offces on the other.
It is sald the feeling is so tense that all irfendily relations between the agencies are expected to be shortly severed.
The United, through its Family Dopartment, put one over on the Wood agency this week when the Montauk, Passaic, a combinition vaudeville and pleture house booked through the Wood agency previously, flopped over to the United at the beinest of one of the big agency's solicitors.
The Urited commenced to place acts for the Montauk Monday.

## HLEPARING FOR NEXT SUMGIER.

Houses for next summer are being gathered in by William G. Fox, the picture renter-manager, who now has the Gotham, Dewey, Folly and Comedy in Greater New York, all playing pictures and vaudeville.
The first of the hot weather crop of otherwise closed houses taken over by Fox is Waldron's, Newark, now a burlesque theatre. Fifteen more around New York are said to be on Fox's list, waiting for hot-spell leases to be executed.
Last summer Waldron's was played by the People's Vaudeville Co.

## THEATRE PLANS APPROVED.

On Monday evening the Common Oouncil of Newark, N. J., upon recommendation of the committee on construction and alterations of buildings, approved the plans for the new theatre to be erected at Breintnall Place, Nelson Place, High and Market Streets in that city. The plans were flled in the name of $E$. Gerber Meyers. The new house, which is to be used for vaudeville and moving pictures, will have a capacity of 900 and will be rushed to completion as fast as expedient.

## INCREASING BIJOU, READING.

The Isman-Lubin-Gane concern, which now has the Bijou, Reading, Pa., under its management, intends to increase the capacity of that house to 1,600 by Jan. 1, and will purchase the furnishings of the closed Bijou here. R. J. Barry, of the Philadelphia Bijou, which wound up a "pop" regime last week, and William J. Gane were together the other day arrang. ing for the transfer.
Wilmer \& Vincent's Orpheum, Reading, has been doing a land-office business with the popular priced shows. The Bijop will increase its entertainment when the added seating capacity has been made, to five acts along with pictures.

## TAKES ON A FEW.

At the NYBO agency this week Harry Whitlock, who lately carried his twenty or more "country houses" of the small time class from the Joe Wood office, added on three more theatres.
The Wonderland, Scranton, Pa., is now booked by Mr. Whitlock, employing a couple of acts. The Crescent, Schenectady, N. Y., plays three acts on a "split" this week from that office.
The Star, Hoosic Falls, N. Y., also takes three turns. Hoosic Falls, according to Whitlock, is "a twenty-cent jump from Schenectady."

## KEEFE BUYS IN.

Chicago, Dec. 15.
Walter Keefe has bought the J. F. Larie interest in the Bijou, Oshkosh; Unique, Sheboygan, and Idea, Fond du Lac, Wis. The remaining interest in the theatres is held by Jones \& O'Brien.

## SENDING UP THE PEICES.

Flying straight in the face of all tra. dition in the show business, the Proctor Circuit, with Christmas and the hard theatrical times fairly on, sent up the prices of the Proctor Theatre at Perth Amboy this week. The new scale went into effect on Monday last.
Instead of charging five and ten cents at his combination picture house there, Mr. Proctor has raised the theatre into the second class of the "small time" by posting $10-20$.

## MAJESTIC GOING TO OPEN.

 Kansas City, Dec. 15.Though the authorities ordered Alex. ander Pantages to repair the Majestic before continuing there, and Mr. Pantages replying by discontinuing vaudeville in the house, saying the cont of the required alterations would be too much, the Majestic is now announced to open next Monday with moving pictures under the management of E. B. Choady.

## K.-P. IN S. I.

Keith-Proctor are spreading over Greater New York, with the suburbs, and have reached Staten Island. The report is the firm has leased the Richmond Theatre at Stapleton, across the bay, and will play seven acts along with pictures as a daily entertainment diet, commencing in about a week or so.
Previously the Richmond has given vaudeville on Sundays only.

## CRITERION TURNS OVER.

Chicago, Dec. 15.
The Criterion is to abandon vaudeville and Klimt \& Gazzolo, who have a stock company at the Academy, will install another at the North Side house.
The Criterion formerly presented melodramatic attractions, and for several years was operated by Lincoln J. Carter. Kohl \& Castle took over the house this season and offered vaudeville bills costing, perhaps, $\$ 900$ a week, but as the notice was posted for the orchestra and house attaches last Saturday night, it is safe to say that firm could not make it a go.
The Sittner theatre is located but a few blocks from the Criterion, and it has been doing a good business. This week the Comedy opened with a bill made up of Morris acts of the better grade.

Klimt \& Gazzolo have had a stock at the Academy since last spring. It is doing a nice business. An item printed last week concerning the Academy got a wrong $t$ wist on the wires. The Academy will not switch back to traveling melodramas, but will select more melodramas for the stock company to present. The stock at the Criterion will be of the same grade as that at the Academy.

## CLOSE COMPETITION.

The close competition between the Ma. jestic and the Circle at Columbia Circle is interesting these days. The Majeatic opened last week under the management of the People's Vaudeville Co. The Circle hucu previously turned over to popular priced vandeville with the Moving Pleture \& Vaudeville Co. (Imeman-Lubin-Gave) in control.
The houses are situnted leses than 200 feet apart, separated ondy by $59 t h$ atreet. The Majestic, which did capacity business lest summer with the same sort of show without any opposttion is now having diffculty in recovering the patronage, attendance having been light aince the reopening. The Circle is doing a very fair businems and seems to be steadily building up. The shows run about the same in quantity of acts and pictures.
Commencing this week the Circle and Manhattan (the other of the M. P. \& V. Co. local theatres) commenced to "split" with their bills, "features" only holding over for the full week. The Manhattan has discontinued employing a "feature." The capacity in that house, limited by the authorities to 300 , has been taxed without any epecial attraction. The Manhattan is netting about $\$ 200$ weekly; it is said. Were the full capacity of the house parmitted, net returns would be increased to around $\$ 1,000$ a week.
The opposition around Columbus Circle is bringing out the "scheme" talents of the rival managera. Bill posting is indulged in heavily throughout the surrounding territory, and one firm of the two in opposition has begun distributing tickets which with 5 cents will entitle any woman to the best orchestra' seat afternoons. The saving of a nickle seems to be an object, for the matinee attendance has been on the increase since the scheme was started.

## LUBELSKI DOES SOME BOOKING.

Tony Lubelski did some booking while in New York. He came on from San lirancisco, where Mr. Lubelski has the amusement privilege at the Portola restaurant. With other places where acts may play, Tony claimed be can turn over some twenty-odd weeks on the coast.

For the Portola Lubeleki guaranteed four consecutive weeks to acts. Joe Wood, who placed Edith Helena, Columbla Musical Four and Les Alberts, called upon Lubelski to also furnish-in-advance-transportation both ways, with the understanding that if the time of an act was prolonged through the Portola engagement, a pro rata calculation would be made.
The engagement of Miss Helena was jointly made through B. A. Myers and B. Obermayer.

## S.-C. OPENING CHRISTMAS.

Cincinnati, Dec. 15.
On Christmas Day the newly-erected Empress Theatre will be opened by Sulli-van-Considine. Following the S.C. policy, three shows will be given daily, one in the afternoon and two at night.
The opening bill has not yet been completed but it is known that Doland and Lenharr, Selbini and Grovini, Mitchell and Cain and Vera De Besini will be among the attractions.

Percy G. Williams returned to his office last Monday.

## NOTHING SALD TO POLL

The understanding outside the United Booking Offices is that while this agonta, Weber \& Allen, who are placing acts th the vaudeville houses at Meriden and Waterbury, Conn. (in which S. Z. Poli, a United manager, is interested) are undór the ban of the United Booking Omees for attending to the bookings, Mr. Poli has had nothing said to him becaume the is putting over a couple on the big agsocy in this manner. The remainder of the Poli Circuit are "regular" "United theatrea."
Weber \& Allen were also active on and off for a ahort while in rounding ap bills for the Wilmer \& Vincent theatres at Allentown and Easton, Pa. This wilt not bring the agents any Christmas present from the large Long Acre booking place.

## NEW "COMEDY" COMPENCES ERS.

Chicago, Deo. 15.
The Comedy, North Avenuid (near Sdic. wick Street), owned by Jointi, Limita a Schaefer., opened Monday nightit:
It is new and fireproof, deating 1,000. Two shows are given nightys, whix mattnees Wednesday, Saturday ant Gtudity. J. G. Burch, manager.

The bookings are from the Williantic Morris office. The house "aplitis the wetc." Admission, 10-20.
The opening bill had Edward Blotideth and Co., Roland Travers and Co., Ina Claire, J. W. Wintoin, Franle Bush, Mixus and Marett, and pictures.

## GATE BOOKITG ATOLHER'L Lution.

Baltimore, Dec. 15.
Commencing Monday William J. Gene, cf New York, will add the Labin popularpriced houne here to his other IemanLubin's bookings.
It is said that several more small-time houses will shortly fall into Gane's Agency.

## DECEMBER QUIET MONTH.

This December is expected to be the usual quiet month it is in theatricals, among the managers as well as in the box offices.
Thus far this month has been unuaitily still excepting the alwaye activity in the chains of "small time" theatres.

## SAGINAW HOUSE CFARMES.

Saginaw, Dec. 15.
The Jeffers again changes polteiter and management. The Bijou Amtibetiont $\mathrm{CO}_{0}$. has taken over the houve from Thide. $\mathbf{A}$ Newton, of Detroit. W. S. Butterffeld, of Battle Oreek, is general managter of the Bijou Co. and with Wm. Marshall;' of Jackson, as manager, and Glen McIntosh, of Battle Creek, as treasurer, the Youse will hereafter run two shows insteal of three a day, with prices advanced."

## OLD SHEA'S FOR "POP."

Toronto, Déc. 15.
I ruport is about that when $\mathrm{M}^{1}$ shica whifts his vaudeville to the new "Sheed's" now near ready to receive it, the present house will be turned over to the Grimin Company of this city for a popular.price vaudeville establishment at an' atriual rental of $\$ 17,000$ yearly, considered' very low.

The Breakway Barlows have placed thieir future bookings with William Masaud.

# LONDON NOTES 

FADHETY'S LOADON OFIICE.
46 ETMAT, 7. .


London, Dec. 8.
Hugh J. Didcott, who died last woek, was the president of the agente' ascociation. Mr. Didcott was the oldent of the agenta, and at once time controlled the entire agency buainem of England. Ho was about 74 years of age when he died.

The eecond smoking concert of the ceason was hold at the Vaudeville Club hast weok under the management of Harry Tate, the chairman. It was the liaual big amocemas.

Last weok at the Hippodrome "The Vampire Dance" by French and Fin scored an immediate success. The dance would have ovel gone better had it been shown at another hall. The Hippodrome is not as jet the houce for a new act to show at it beet advantage. The same dance an the "Vampire," by Mr. and Mrs. Tom terim at the Tivoll barels paseed. Mra. Torime is overheary for the part ahe has ln it.

The Ourina Bisters, a dancing act from the Continent, abowed last week at the Coliberm. The dancing craze is not atrong esough to carry this act ovor, and its chancee of rempining are rathor amall.

Blake and Amber will phay out the entire Barraaford Tour before returning to London, about the middle of January.

Tiric Mayne, an actor of some note (formerly of the Lycoum), will shortly appear in vaudorille.

This month on the Continent is the big "ahow" month. Yany Engliah managers and agenta have been ittractod over there to look for new attractions and novalties. Mr. Glennister, of the London Pavilion, has already atarted for Barlin, and many more will abortly follow. Paul Morray will leave this week for Paris, Berlin, Hamburg and other Continantal cities where randeville lives.

Barmes and Weat have recoived an offer throaga Somers \& Warner for a two monthe' engagement in Rusaia, one month to be played in St. Potersburg, the other at Moncom. The toam are considaring the offer.

Vardon, Perry and Wilber have received a large peakage from America, containing enough chowing gum to last them the rest. of the season.

Harry Jacobe, the boring promoter, well known to the vaudeville profession, will leave "Wonderland" shortly and open upa new place where boxing will be held. Mr. Jacobe hat been connected with "Wonderland," one of the first music halls in Londen, for about twelve years. $\Delta$ diference aroes recently between himi and Jack Wolf, the propitetor. Jacobs resignod as manager. Wolf will continue tohold the bouts at "Wonderland." It is. noticed that a good many of the two-anight halle are holding boxing matinees

Mondays. The promotar of the bouts generally "aplits" the profits with the house management. It is said they are netting c. neat sum all over London.

Fred Farren, the famous dancing fellow at the Empire, finishes his contract with that management in a fev monthe. It is a matter of interest as to whether Farren will remain at the Empire. The ballets would feel the lose of this dancer very keenly.

The Hippodrome was again refused the license for intoxicating drinke. The Camden, a Gibbons hall, was granted a license giving the house all the full rights of a music hall. Leat year this hall was ready to be opened when the refumal of the license was made known to the Gibbons office. This year as well the Bedford management tried to keep the Camden from getting its license, as it will be direct opposition. It looks like war between the two Camden town halls.

A happy ending has replaced the sombre finish of "The Hampton Club," which Seymour Hicks has started something with at the Coliseum.

Ida Rene will be the "principal girl" (not "boy") in the Christmas pantomime at the Drury Lane.

Ameta, the fire dancer, left the Palace blll last week to tour the Provincea, roturning to the Continent after that.

## A PLAY ON ALIMONY.

Paris, Dec. 8.
The new piece by Georges Duvial, "Article 301," produced at the Theatre des Nouveautes, Paris, Nov. 29, is a skit on the French civil code, whereby a man may be compelled, accorling to the law here, to pay alimony to his wife, even if a divorce has been granted in his favor.
The play is a bright one, but with little plot. Oncar has been compelled by his uncle to marry Yvonne, a good-looking but bad-tempered woman. Quarrels are incessant. Oscar sighs for the society of his old sweetheart, Zizette. He has a friend, Badureau, who for some reason has refused to be introduced to his wife, until seeing the sincere grief of Oscar he confesses to the husband that he is Yvonne's lover.

Mme. Badureau has in the meanwhile also learned of that intrigue. Sho turns out to be no other than the regretted Zizetye, and the households are reversed.
It is then shown by Article 301 of the Civil Code that alimony can be claimed from a husband after divorce. As the payment only stops when the parties remarry, from a purely financial point of view, marriage in such cases is an unproftable ceremony. A certain success is to be recorded for this new play, due largely to the admirable manner in which Messrs. Germain, Gorby, Coquet, Mmes. Toutain, Marguerite, Caron and Maurel play their respective roles.

## HOLBORN EMPIRE.

London, Dec. 8.
A show full of good numbers appeared at the Holborn last week. The big mistake was made in cutting down the time of acts that seemingly deserved more. Lee Stormant's company was the big attraction of the show.
Alice Golding put over an Irish song for the opening, and was placed right. Roxboro and Wright in a specialty number consumed a lot of time with a bunda of useless patter, received in perfect silence. There is nothing to warrant more than one number. This should be done by the girl. It was this act that kept the others who were worth something from doing anything like a full turn. Better judgment might be used in cases of this kind.
Ella Retford was the first to suffer in consequence of the time limit. Miss Retford should always be good for two, as she gets over pretty songs in a way that always goes. Ella also is a fair dancer, though a slow dance would be preferred to the one she now does.
Powell and Vasey are deceiving at first. The pair put over patter that gets going after about three minutes, making the audience fairly howl with their very good comedy. 'The man tells one or two old ones, but he can be forgiven through his pleasing style and the rest of his patter. The girl has a very good voice, and is a good dancer. The act came very close to being the hit of the evening, even though in an early spot.
Herbert Rule, the man that is trying to make Wilkie Bard more famous by putting on the same kind of an act, suffered through not having enough time. Rule was on the stage 90 seconds. The Piccolo Midgets made a very good laughing turn, carrying off a solid hit. George French, roller skating, handed out a good line of talk besides. Grant and Grant, colored, went well with one song and dance. Their clothes show off to good advantage. It is difficult to find a colored dancing act over here looking neat.
Selby and Myers, the regular "simultaneous" dancing act that try to be funny, were on for a little while. The boys are fair dancers and should leave the almost funny part alone. Yyvonne Lamor, lately returned from America, tried to send " My Wife's Gone to the County" over, but it only reached the footlights. Yyvonne is attempting work in real Yank style. She is young yet. J. W. Ricaby, one song, could only show that he was a funny fellow. He was a scream in the soldier number. Leo Stormant presents the sketch at the London Hippodrome a few months called "A Modern Andromeda," or something like that. This time it is "Exposure," and seemed to be well liked by the Holbornites.
Queenie Leighton steps slightly out of the chosen path of single acts and does a conversational character song that passes nicely. Will Evans has a novel and funy turn that fits in well with the times. With a bunch of men assistants he "stages" a pantomime, the audience laughing loudly. With a little more fast work Evans will have a sure winner. The Olrags, comedy tumbling, closed the show, doing fairly. Too much comedy and not enough "straight" work seems to be the drawbeck.

## BILLS NEXT WEEK.



## CINCINNATI.



MISS ODELL DECLARES ALL'S OFF.
Philadelphia, Dec. 15.
With the ending of last week, during which Maude Odell, the poser from Eng. land, did "four a day" at the Victoria, the bandsome "popular" priced vaudeville theatre here, Miss Odell declared all future engagements in the "pop" off, canceling the appearance made for her at the Circle, New York, this week.
It is not known whether the numerous performances daily or other matters caused Maudie's stand.

Berlin, Dec. 8.
The December bill at the Wintergarten contains Tom Jack Trio, musical; Keeley Hros., bag punching; colored films; Mlle. Horellya, French singer; Merian's Dogs; Kelly and Gillette, billiard eccentrics; Four Fords, dancers; Otto Reutter, Germany's bighest ealaried comedian; Emerson and Baldwin, comedy jugglers; Fred Marion, imitations; La Pia, "The Enchantress."

The Apollo seems at last to have secured a drawing card in the chimpanzee, "Consul James the Great," belonging to Ernst Perzina. Others are Zazell and Vernon Co., doing big; Les Fleurs Polonaises, Polish singers and dancers; Maxini and Bobby, clever acrobats; Perzinas ( 60 different animals); Blank Family, jugglers; Koberty, xylophone; and Henry Bender, the Berlin favorite comedian, in a piece called "Prinz Pinne."

The Passage bill for December includes Four Freres Riego, acrobats; Astoria Quartet, "girl act"; Ota .Gygi, violinist; Inas Troupe, gymnasts; Harry Steffin, manipulator; Byron and Bicknell, clay modeller; Miss Harris, "elastic lady"; Jim and Geo., bar; Two Hartfords, cyclists; and Gussy Holl, diseuse. At the Passage Panopticum 50 uatives of Senegal are exhibited.

The Wallialla has for December: Four Vincents, acrobats and dancers; Five Colombias, cycling; Twelve Garmisch P'artengirchner, Tyroleans; Albertine Melich, cockatoos; Three Tauberts, xylophone; Mlle. Van Meeren (jump with horse from pedestal); Ali Ben 1)'Arak, athletes; Italos, equilibrist; Lou von Arnold, soubret.

George Harrop, general manager of the Tower Circus, Blackpool, has arrived in town, looking for acts.

La Joly Violetta will make her London debut in January, at the Pavillion, booked through Paul Schultze.

Berlin will have a new circus next winter. Mr. Sarrassani, who owns the big. gest touring aircus on the Continent, wanted long ago to erect a circus in Berlin, but could not secure the right place. He has rented ground in Potsdamerstrasse in the old Botanical Garden, where Nick Kaufman's Skating Rink is situated, and has the circus in course of erection. Sarrasani is playing, at present, in Breslau in Busch's building. He has a large num. ber of animals.

The American Roller Skating Co. has built a beautiful place in Berlin at the Kurfuerstendamm, and will open Dec. $\theta$. Wilkins \& Crawford are the managers.

The Patty Frank Troupe of acrobats, coming soon to Circus Busch, Berlin, has been booked through Max Pollak for the Keith Circuit, commencing in May next.

A great number of real Indians are coming to Berlin next summer for a special Wild West Show.

Aubrey Hyman, manager of the Fim. pire, Johannesburg, in atill in town, look-
ing for talent. Speaking about South Africa he said business is very good in Johannesbürg, but not in Cape Town, where he formerly managed the Empire Palace. This place is closed now, and cuntracts call only for Johannesburg to play at the Empire for eight weeks. Fares are paid both ways, the journey taking sixteen days from Southampton by boat and two days by train from Cape Town to Johannesburg. They give one show per right and have only one matinee per week, Sundays closed. The admission prices are high in comparison with Euro-pean-60 cents for the cheapest. Mr. Hyman booked a number of acts, among them Joly Violetta, the Naess, champion skaters, and the Elgonas, eccentric acrobats.

Paris, Dec. 8.
A funny skit on the Stanheil case was introduced into the Olympia revue Nov. 26. I do not think very much of the addition, and look for better topical takeoffs when other changes are made. The "Vampire dance," in costume of ancient Greece, by Miss Girard and Harry Waat, is 2 suitable feature in the bare-feet dancing scene. Business is tremendous. Olympia holds more than 2,000 .

Bannel \& Co., of the Folies Bergere, are going ahead. I hear they have recently made overtures to Barrasford and Gibbons for the purchase of the 20 -year lease of the Paris Alhambra. The price at present stands in the way.
ous resort, and the only worthy competitor of the Alhambra in that quarter of Paris. But another hall near by is projected. It is probable that the Tivoli Vauxhall, near the Place de la Republique, a famous ballroom llike Buller in bygone days, will be rebuilt as an up-todate muisic hall soon. In the meanwhile its companion, Bullier, opens as a music hall on Dec. 10, as previously announced in this column.

During the visit of the young King of Portugal to the opera on Nov. 29 the eloctricians struck work for an increace of salary and plunged the stage into darkness for half an hour. Naturally immediate redress was granted.


A GROUPE OF FOREIGNERS.
The above is a group sappabot taken at Berlin, Germany, and forwarded to B. OBERMAYER, the international randerille agent in New York. Among






Seldom have the Berlin agents been invited to see such a great number of trial shows as at present. There are new acts coming every day, disappearing as quickly as they turn up after being told the act is no good. In most cases it is a "girl act," with expensive scenic equipment. They generally call it a "Bketch," no matter what they do. Ike Rose intends to open a ne- music hall in town with such trial acts, after Salo Wallsteiner told him the idea was great.

## PARE PROPERTY ATTACHED.

## Milwaukee, Dec. 15.

The Pabst Park resort on Third Street was lately placed under an attachment to secure a claim. The "Figure 8," Mystic Rill and Carousel were seized. The suit was brought by John W. Foster, who demands $\$ 12,000$.

Geo. M. Young, Variety's Philadelphia correspondent, attended the big baseball meeting in New York on Wednesday, representing his paper, The Public Ledger, of Philadelphia.

The rehearsals for "Chantecler," by the way, are advancing slowly, but the costumes are presenting endless difficulties. Guitry, in the title role of the cock, found that his beak prevented his face from being seen and rendered a clear diction impossible. The lower mandible, operated by a string behind a wing, as in real vaudeville, is to be cut, and the actor's nose will be prolonged as a substitute for the impracticable beak. Jean Coquenin's dog costume is also causing worry.

No one knows when "Chantecler" will be produced, any more than who and when will open the Casino de Paris-both are promised for the winter. M. Lefevre, who was connected for a time with Fursy at the Scala, is the latest candidate for the management of this unfortunate hall, with such a brilliant future behind it. The $\mathrm{Ba}-\mathrm{Ta}$-Clan reopened, after extensive alterations, on Nov. 27, as a high class music hall under the management of M . Gaston Habrekorn. This cafe concert, which dates from 1805, is now a sumptu-

WHEN AGENTS ARE LIABLE.
In the action commenced by Dennis $F$. O'Brien for Martinetti and Sylventer, the comedy acrobats, against H. B. Marinelli, the plaintlif will advance that the defendant is liable under the contract issued through having signed the instrument without disclosing the principal.
Mr. O'Brien eays an agent can not escape liability $\ln$ an instance of this kind when signing a contract as an indifldual or a firm, even though the contract itpelf might read as an agreement between the act and the theatre with whlch the agent has no connection other then the authority to book.

Under a contract issued by an agent and signed "Buff \& Jones, by John Doe, agent," the agent releases himself, but to execute the agreement by his individual name alone, long and often the custom, brings any action arising directly back to the agent so signing.

There are several cases with this point now pending. Though the agent may not be primarily responalble for cancellation or the cause of the action arising, his liabilty remaina, eays Mr. O'Brien.

## WEST NOT SUPPORTING SHUBERTS.

Portland, Ore., Dec. 15.
Through the medium of a local newspaper Manager W. M. Russell, manager of the local Shubert house, tells our townfolk that unless they give better patronage to the grade of attractions the Shuberts are sending to this city that he will devote the Portland Theatre to melodrama and jump the Shubert shows of the better grade direct from Seattle to San Francisco.
The patronage given two recent attrac-tions-Charles Cherry, in "The Bechelor," and Dallas Wolford, in "Mr. Hopkineon" -seems to have inclined Manager Russell to his decision, for the attendance was so small it precluded proft to either the theatre or the companies.
It is more than intimated that it is ontirely "up to" the playscers of San Erancieco, Los Angeles, Portland and Seattle to maintain an interest in the Shubert attractions or they may be withdrawn from the Coast, as the Shuberts have no one-night stands this side of the mountains.

## VANCOUVER THEATRE CHANGES

Vancouver, Dec. 15.
The Victoria, erected thirty years ago at a cost of $\$ 100,000$, has been sold to a trust company and will be turned into an office building. The house was erected by the lato Robert F. Dunamuir, the original Vancouver coll millionaire. in order that he might enjpy performances of opera at home.
$\Delta$ handsome new theatre will replace it, erected on a mite offered by the city on a long term free base. The contracting parties are the Canadian Pacile, Canadian Northern and Britiah Columbia Flectrio Railways. To the now house will be transferred the famous drop curtain from the Victoria, painted by a famous French artist who whe brought hare on a apecial commiscion hy the late Mr. Dunsmuir. The curtain eost $\$ 20,000$ and depicts a scene on Lake Como.

## ZIEGFELD WANTS DAZIE.

Mark A. Luescher, the young person with the fertile pen who has made the name of "Dacie" a household word, has a proposition from Flo Ziegfeld, Jr., to place the dencer for several weeks commencing about Christmas time, if Mr. Luescher can procure a postponement of Dazie's vaudeville engagements. An agreement may be reached betwoen all the parties concerned.

There is another ultra important deal on the tapis which concerns Dazie for a future appearance in a very substantial mounting. Mr. Luescher will not discuss the rumors of it.

## FORCED OPPOSITION TO CUT.

Denver, Dec. 15.
The Shubert attrections at the Auditorium have obliged the Broadway, its opposition, to reduce the top Broadway price of $\$ 1.50$ to $\$ 1$.

## HUMCANE SOCIETY INTERFERES.

Cleveland, Dec. 15.
Offlers of the Humane Society caused warrants to be served, last Saturday, upon O. H. Peckham, manager of the Orpheum, and Michael and Elifride Lamberti, actors, bocause they permitted Edith Lamberti, six years old, to sing and dance at the Orphoum last week. Decision in the case has breen doferred.

HARPIS GETTING A MOVE ON.
Prepared to got a move on, Charios K. Harris is daily running up in his automobile to the new Columbia Theatre Building at 47th Street and 7th Avenue, where the music publisher has leased the fifth and sixth floors.
Around Jan. 15 there will be tons and tons of "balleds," "production congs," "popular stuff" and manuecripts gliding up Broadway to the location. About the same day Meyer Cohen, Mr. Harris' general manager, will shoo the "professional department" of the concern to the now quarters.

## vacation and "boosting."

"I'll hand you some boosting upon returning from my vacation that will set something going in this strip of land," said Maurice Shapiro this week. Mr. Shapiro is leaving for Atlantio City to while away the time until Now Year's and to gather his strength for a fresh splurge in the music publishing feld.
"Watch that 'popular song thing' when I return," sald Mr. Shapira. "A now staff, new songw and some boosting, con. I'll ahow'em bits in the plugging line that they will fasten down for future reminderi.
"You noedn't forget, either, that my stores all over the country are waking the natives up. Any. time you're not buay, just call for my railroad frank and run out to Cleveland to cetch my 90 -foot front on a cornor, with 'Ehapiro' no big on the sign that people oome over from Buftulo to get a clowar look at it."

## PIRACY SUFT REVIVIED.

The second action againat Joa. E. How. ard by Dan Arthur and Sylvio Hain is on the calendar.
Marie Cahill is Mr. Arthur's wife, which reverses the unual deseription of the married couple. Mise Cwhill singe "The Areb Love Song" which Mr. Hein wrote. Hein olaimes that his trained murical ear can be depended upon to recognize his own melodies. When the composer listened to "I Hear a Woodpecker Come Knocking at the Door," he flew to Arthur. Then the first suit started, but that was loat for some reason.
The second action is to prove that Mr. Howard somehow struck upon the "Arab" melody and associated it so truly to the "Woodpacker" verve that Hein, Arthur, Cahill, et al, cannot distinguish the difference.
Howard is a disbeliever in the retentive memory theory, and will fight the case. His dofense will likely be "unconscious inspiration."

## THE TITUSES COMING OVER.

Through James J. Armstrong time is being arranged for Lydia Yeamans and Frederick J. Titus to appear at home again, starting late in Jenuary. Thay are now playing the English halls and are well booked ahead, but possessed with a desire to come home for a while.

## "STRONG" MAN ARRESTED.

Youngatown, O., Dec. 16.
Santell, a strong man playing at Sharon, Pa., was arrested in a theatre there while attempting to carry an auditor from the orchestra to the stage for eome exhibition parpose.

## SMITH THE CANDIDATE.

The candidate for the presidenoy of the Vaudevillo Comedy Club is Charies $\mathbf{H}$. Smith, of Smith and Cumpboll.
R. G. Knowles, who has been mentioned in connection with the office, declined the nomination through prees of affairs, and James J. Morton, the proment presiding officer, has declared his intention of retiring, leaving Mr. Smith a cloar field and all the votes.
It was reported during the weok theat a call had been made upon Jack Norworth to aleo make a run for the proaidency.

THE PAREER-DE HAVER DIVORGE.
Supreme Court Justice Davis refused, on Monday, to confirm the indings of the jury which granted Florence May De Haven a divorce from Carter De Haven until he had satisfled his mind upon some points in the teatimony given by Miss Perker.
Upon the faoe of har evidence there seemed to have been an arrangement as to alimony which might have indicated collusion, but upon questioning the plaintiff the Juntice seamed to be satisfled that ahe did not understand the questions and was confused in the nature of her answers at some pointa in her examination. The cace was adjourned.
In her teatimony before the Court Miss Parker would not tell the name of the corespondent, but was permitted to whisper it to the Justice, after saying that the stage promisence of the party impelled har to decline to put the name of the woman on the recorde.

## "THE OPE DOOR."

The Orpheum Oircuit will innovate the resl 'open door" of the show business. Upon the return of Martin Beck from his southern trip on Tueeday, orders were issued to tear down the outer partition now dividing the main offices of the Orpheum headquarters in the Long Acre Building from the small recoption room.
With the demolishment nothing will in. tervene between the callers and the offices proper. As soon as one enters he will run into Arthur Hopkins, who has clharge of the new "Bupply Branch."
It has long been a dream to imagine a booking affice where you could open the door and there you are. The Orpheum's rearrangement will bring the vision into an actuality.

MUSEUM ENGAGES SINGITG MDNER.
St. Louis, Dec. 15.
For singing "Abide With Me " to the twenty other miners entombed with him in the Cherry Hills disaster recently, William H. Clelland, the vocalist on the occasion, has received an offer of $\$ 500$ per to exhibit himself, wife and two children at Frank Tate's Bijou, the combination museum and picture show here.
Clelland is a Scotchman and doesn't like theatres, but Tate has an idea he will admire the amount named sufficiently to show. His only work will be to repeat the song that cheered his fellows at a dire moment.

50,00 FT. OF BILLBOARDS THRRATENED.

Chicago, Deo. 15.
While the billers were striking and the Federation of Labor threatening to withdraw all the organized employes from the theatre unlees managers granted demanda, other forcen were atriking blows against the billboards. The heade of the movement characterized them as the "aity's greateat eyesores."
A test anit has boen recommended, as a result of the agitation, to determine the legality of a law anacted at the leat session of the Legielature which prohibite billboards within 500 feet of boulevards and parka.
The law was effective July 1 leat, but has not been onforced. It is estimated that 25,000 lineal feet of boards are effected. The Thomas Curack Company has 10,000 foet; American Posting Service, 10,000; Pagney \& Hudson Co., i,000, and other companies 4,000 , according to catimato.

## A SOCDETY MISSING.

The Vaudeville Artists' Benevolent and Protective Order of America is missing. The last known address of the organiza tion was at 250 West 42nd Street, New York, where it posed as an agency representing Verbeck \& Farrell, of Oil City, Pa
The society formed about a year ago and advertised for members. Headquarters were Arst placed in Brooklyn, where one William H. Stanley or some one of similar name seemed to have all authority.
The removal to the 42nd Street address was made last summer, and the offices were maintained for about four months. Efforts to trace the V. A. B. \& P. O. of A. have brought forward no information.

## MAY BE THE MUSIC HALL.

The Shuberts have taken over under lease the plot at 5lst Street and Broadway, owned by William K. Vanderbilt and valued at $\$ 1,000,000$. The yearly rental is reported at around $\$ 50,000$. The Shuberts intimate they will place a theatre on the site, supposed to have been the one contemplated by William Morris for a big music hall to be backed "by a wealthy New Yorker."

## ENGAGES "THE HRALER."

Chicago, Dec. 15.
Dr. Carl Herrmann, "the healer," is holding over for the second week at Hamilton, O. While playing last week Pat Casey, and Aeron Kossler (representing William Hammerstoin) stopped over to seo the act.
Dr. Herrmann will probably appear at Hammerstein's Jan. 3, bat the "healing" portion of his act will be omitted, the doctor restricting himeoll to the.comedy.

WANTED MORE THAN 8,500.
Because the vaudeville managers would not pey Henry Miller over $\$ 1,500$ a week to present an olaborate condensed version of "The Only Way" in vaudeville, Mr. Miller "dug up" a legitimate play and will be lost to vaudeville for a while.
The amount mentioned by Miller as his only figure was $\$ 2,000$. M. S. Bentham secured a route at the managers' price, and palpitation of the heart when Miller turnol it down.

# ARTISTS' FORUM 







London, Dec. 8.
Below is a letter from an English artiste, brought about by an unfarorable review:

## London, Nov. 27.

You -; (word never in print over here) :
After reading your rag in the Varimy, what you throw ink for, rippers (KipperHerring) and woodbines (cigarettes, five for two cents).
I notice you try to call Mr. Canard (My husband) down for doing an original act. Mr. Canard has been in the business for 15 years \& has worked all the first class theatres in Europe a America; is that not enough, you red headed lemon.
You came to "The Bedford" \& roasted the whole show, I only hope you will roast in hell, you Mutt, before very long. After reading this I hope you will drop dead.

You said my husband's act was only to please children, that it was not good enough for grown up people. What are vou good for, you brainless oyster?
I will see you before very long hanging around The "tro" waiting for some cow to buy you a drink, you cheap skate.
You roast people when their is absolute no call for it, trying to take a living from honest \& clever people. Do me the favour to publish this in your letter colume.

Mrs. Marie Canard
Wife of
The-Man-On-Time.
P. S.-Don't forget when I meet you, sou pie faced Mutt, I am certainly going to hand you something.

Editor Variety:
A team calling themselves McKenna and McKenna are using my title of "The Janitor." I hold the copyright for it.

Arthur Mandvill.

Editor Variety :
Dec. 10.
ditor Variety :
Will you kind
y inform me if there is a andeville act by the name of "The Piano Mover." and if I can use the same or not? Young and Phelps.

Dec. 6.
Editor Variety :
Michael Scott has seen fit to indulge in sarcasm and his uncalled-for sneers at the expense of young performers like Jack Sheehan and Tim Healey, all I wish to do is to ask of the exile from Frin why he left. George Pierce knows. Now let Jig Eim Up Scott come back.

Robert Henry Hodge.
Tom Haverly.
"IT'S NOT ALL HONEY."
This thing of being a vaudeville manager in a small town has its disadvantages. Competing with the weather and strawberry festivals in summer, and the wenther and oyster suppers in winter, it's tough enough. But added to the sorrows of one New Jersey manager comes a
"clinch" with a fraternal society. Annually, in the past, the brothers of a certain lodge have had the opera house for a benefit performance, using two nights in succession. The house then played combinations and its was an easy thing for the manager to select a couple of open nights and rent the house at a nominal figure. Now the house is all vaudeville and the actors are paid by the week.
When the fraternal society asked for their usual two nights the manager figured as low as he could, including salaries, and set a price which seemed fair to him. But the "Lodge" thought he was trying to hold thein up, told him so and are threatening all sorts of dire retribution. And all this after the vaudeville manager

## ANOTHER "CHAS. K."

Charles K. Harris is a gentlemanly music publisher, nestled down in the forgotten region of West 31st Street, and sawing wood daily through the production of sheet music, some written by Charles K . Harris.
Engaged in the arduous labor of endorsing checks for deposit, Mr. Harris has been discomfitted lately by the receipt of bills for advertising by one "Charles K. Harris" who has an "act" of some sort.
How could it be? inquired Harris, the original coupon cutter, of his general manager, Meyer Cohen. It couldn't, agreed Mr. Cohen, as he picked up another bill for an advertisement while throwing in the waste basket eighty-nine letters from other papers asking for the "ad."
Just as Charles K. and Meyer had settled that it could not have happened, another bill was thrown up the elevator chute by the postman. Then Mr. Harris, the original ballad promoter, told his attorney over the phone that it must not continue, that there is only one "Charles K. Harris" and he wrote "After the Ball,"


DE WITT YOUNG and SISTER.
Ther have met with grent "Thecenn colleme bresenting jogaler."
etting of the act, this week (Dec. 13) at the Plusa Music Mlall, New York. Bert Cooper is their exclualve agent.
let them have the house free one Sunday night when they wanted it.

## "SUNDAY" IN IOWA.

Chicago, Dec. 15.
The agitation against Sunday performances at the theatres continues in Iowa. The latest move at Des Moines is a plan for church members not to patronize the houses open on the Sabbath.
The movement appears to be State wide. In Cedar Rapids Billy Sunday recently held a Sunday "revival," and the theatres closed while it was in progress. Lest the theatre managers should attempt to open again when the "big meeting" was over, the reformers tried to frame up an ordinance making such performances unlawful. Vic Hugo forestalled this by securing a delay from the city council and then securing an injunction to be argued some time next spring.

## DIDN'T HEADLINE.

Chicago, Dec. 15.
Murray and Mack, who were to headine at the Majestic. Des Moines, this week. did not appear, but are "laying off" here, playing the Teniple, Grand Rapids, next week.
which made his name a commercial commouty. The lawyer is looking for the fellow with an "act" and a name like his client's.

## THAT TELEPHONE.

While Arthur Rigby was playing the Bronx last week he was booked for this week at the Greenpoint. In the middle of the week his agent telephone him that he liad cancelled the Eastern District date. Righy was also booked for the week of Dec. 20 at Keith's Providence. This, too, was cancelled by the agent all because he had looked Rigby to start over the Orpheum time this week. Two days later another telephone communication to Rigby imparted the information that his Orpheum time had been set back to March 28. Now Rigby stays away from the telephone.

Freddie Welch, the light-weight cham pion of England. played last week at the Canterbury, Iondon. Reports froni both these places say business was very satisfactory. The boxer's salary was something near $\$ 1,000$.

Charles Sweeney will winter at lern, Ind. ; George Coffin it Cunton, 0 .

## "TRYING OUT" TENOR.

Last Sunday at the Manhattan Opera House, Oscar Hammerstein "tried out" his new tenor, Orville Harrold, in "Carmen." Only a few, including the press, were invited.
It may be that Impresario Hammerstois will have Harrold sing in 2 few operas before the season closes, shipping him then to Europe for the completion of his musical education. If this plan is not followed Mr. Harrold may go abroad at once. He has been studying since leaving vaudeville, where he played under Gus Fdwards' management with Harrold and Wood ("When Tenor Moets Bass").
While studying Harrold recoiven set woekly with all expenses paid by his pa. tron. For the first season Mr. Hammerstein has bargained to have Harrold sing for twenty-five weeks, on a guarantee of 8100 weekly whether employed or no. For the future there is a ccale arranged. After the second grand operatio season Mr. Fdwarde will draw an income as Harrody! manager, Edwards having sub-letted hio "dincovery."

## OBITUARY.

Peter Rhodea, a pioneer theatrical manager of Milwaukee and bailder of Rhode日 Opera House in Kenosha, died a few day: ago at the reaidence of his son Joseph $J$ Rhodes in that city. He went to Mil. waukee in 1874, and was in a commercia business there for a number of years before he went into theatricals in Kenouhs He did not go to Kenoshe until 1888.

The mother of Sam Drane (Walsh and Drane) died in Weahington, D. O., last Saturday. Mr. Drane is now rehearsing with the Lew Fields Co.

Harry Franks died Dec. 3, at his home in Chicago and was buried Dec. 6. Franka leaves a widow and four children. The cause was given as peritonitis. He owned an interest in the La Selle Theatre, and in many of the road shows sent out from that house.

George Middleton, aged 40 years, died two weeks ago at Atlantic City, N. J. He was in the profession for a number of years and was one of the famous Belmont Quartet. A mother and two sisters survive.

Mrs. Clara Scott, known professionally as Clara Moore, and widow of the late Charles T. Ellis, died Dec. 6, in St. Peter's IIospital, Broklyn, N. Y. She had been ill of typhoid fever for a long period. For twenty years Mrs. Scott was prominent on the vandeville stage. She lived in Brooklyn since her husband's death. The funeral took place Wednesday at Zion Lutheran Church, Brooklyn, and interment was made in Philadelphia in the same plot in which lies the body of her late husband.

Mrs. John Burns, the mother of Mrs. James Fennessy, wife of the well-known Empire Circuit manager, died at her home in Cincinnati, Dec. 11. Old age, coupled with paralytic strokes, caused her death at the age of 70 years.

The Milmars, acrobats, are at their home in Kokomo, Ind., having been called there by the serious illness of their two. year-old daughter Baby June.

## FOURTEENTH ST. THEATRE WILL SWITCH TO INDEPENDENTS

New York Opening Finally Secured. Service Begins Next Week.

Manager J. Wealey Rosenquest, of the 14th St. Theatre, will on Wednenday next, Dec. 22, establish an "Independent" fllm cervice in his house. This will mark the first opportunity of any importance that the opponents to the Edison-Biograph combination have had to diaplay their productions and importations in this city.
The shift is a good business move on Manager Rosenquest's part, and has been brought about by the policy which the Patents Co. has laid down and carried out in their attempt to "corner" the moving picture businesa.
When seen by a representative of VAenert Monday, Mr. Rosenquest said:
"I am going to install the Independent service as a matter of self-defense. Whatever fault I may have to find with the Patents Co. is nothing that I can rectify, and as a matter of fact I have been treated by my rental company (Actograph) with every consideration. It has often gone out of the way to oblige me, but it is unable to serve me with anything new in the fllm line. Competition along 14th St. is so active that I simply must bave something for $m y$ patrons which they have not seen.
"For months I have been considering this move, and have only waited until the Independents were able to show enough alms of the first class to assure me that I could be properly supplied. I am satisGed now they can do this and I am, coneequently, going to install the new cerrice next Wedneeday. When I pass the places of businese of my competitors I lee them all 'featuring the rame filma on the same day, and when I return to $m y$ own theatre I have the same films here. If I am to draw any of the Erast Side patronage I must have something new, and the only place I can get it is from the Independents.
"The Dewey, Unique, Union Square and Comedy are all on 14th St.; if I am to - get any of the great volume of East Side patronage I must draw my people past those places. I figure that with alt using the same films, I can offer a real attraction in the 'Independent' service; I am going to see."
The logic of Mr. Rosenquest is beyond cavil. It is a wonder that others have not awakened to a like realization of conditions before this. Doubtless the poor showing that the Independents have previously made in the matter of producing and importing films which average with the Edison-Biograph product has had something to do with the continued use of " l censed" films by so many picture showmen in this vicinity.
It will be interesting to watch the developments at the 14th St. when the "In. dependents" get into action. If they can "deliver the goods," they will have here a fine opportunity to display their wares and make whatever showing the merits of their products may warrant. The 14th St . is one of the most prosper ous of the several "Pop" vaudeville and
picture houses in (ireater New York. The Independents will have plenty of witnesses to the showings. On Monday, in the pelting rain, the entire lower floor, except box seats, was sold out at $1: 30$ p. m., and the balcony seats were, at that time, nearly all flled.

## ISOLATING FILM EXCHANGES.

Cincinnati, Dec. 15.
The Building Inspector has notified all the local film exchanges that they must move their stock to locations in neighborhoods and buildings where the public is excluded and where no other business of any sort is conducted.

## PICTURE MEN GIVE IN.

Boston, Dec. 15.
The controversy between Mayor Hibbard and the managers of the Unique, Washington and Old South picture theatres has been ended. Those resorts are again running, but without vaudeville interludes.
Mayor Hibbard closed the theatres, but an injunction was applied for restraining him from suspending or revoking the licenses. When the case was called neither side put in an appearance and it was learned that the picture men had agreed to abide by the Mayor's decision to cut out the vaudeville acts.

## has an assassination picture.

Paris, Dec. 6.
A photographic company in St. Petersburg, Russia, is seeking a purchaser for a special film it has been able to take. The price asked is 150,000 roubles. It is a moving picture supposed to have been taken at the time the Corean murdered the Marquis Ito, the Japanese minister.
The company had made arrangements to take views of the commission as it passed through the railway depot, never doubting that it would be privileged to record such an historical event as the assassination of Japan's greatest statesman -at least so the story runs-and they consider 877,200 a nominal figure for the exclusive property.

## PICTURES FOR A PENNY.

Rev. John R. Mason, pastor of the Metlıodist Church in Milville, N. J., "believing that the bad effect of the average moving picture show must be counteracted," has issued invitations to his congregation to come to his picture show, which is to be held in the church building, and for which one cent admission will be charged.

## CHURCH FOR PICTURES.

The old Reformed German Evangelical Church in East Houston Street, an old New York landmark, will be converted into a moving picture theatre at an estimated cost of $\$ 25,000$. Plans have been filed and a permit issued by the Building Department for the conversion of the property to its new uses.

## FILM IMPORT'S BAD BREAK.

Chicago, Dec. 15. The Film Import Company released "The Song that Reached Her Heart" last week. Investigation shows that that fllm had been previously released by another 'firm.
The releasing of "stufi" previously seen in this country is a very bad break and makes the Film Import people the laughing stock of the trade.

## SINGER AN AUTHORITY.

Chicago, Dec. 15.
Julius Singer, right-hand man of Carl Iaemmle, is unquestionably the bent posted man in Chicago on films and is as well informed on the European as on the American product. A wager made recently in regard to certain film matters was decided by him. The bettors were two of the best known men in the film business.

## MASSACHUSETTS MAY LEGISLATE.

A bill is being prepared for introduction during the coming session of the Massachusetts Legislature which, if passed, will mean the restricting of all minors from moving picture theatres after 6 o'clock in the evening. The bill will undoubtedly attract much attention and will probably be strongly opposed.

## NEW PICTURE PLACES.

Philadelphia, Dec. 15.
A new moving picture establishment is being projected here. It is to be located at Frankford Street and Ontario Avenue, covering a site $40 \times 140$ feet. The building will cost about $\$ 18,000$. The promoter is D. C. Schuler, who is arranging to open a store show place on Germantcwn Avenue, just above York Street. F. Allea Wilson is also to build an establishment.

## 855,000 FOR IMPROVEMENTS.

Theiss's former Alhambra, now the Automatic, in East 14th Street, is to be enlarged at a cost of $\mathbf{8 5 5 , 0 0 0}$ by the addition of a rear extension $621 / 2$ feet wide and 60 feet deep.
A part of the space will be devoted to a stage and dressing rooms, which indicates that vaudeville will be introduced with the pictures.

## FINED ON ACCOUNT OF MINORS.

Henry Hemleb, proprietor of a moving picture show in Atlantic Avenue, Brooklyn, was fined $\$ 50$ in Special Sessions last week for allowing children under 16 years of age to attend the show without the rompany of parents or guardians.
The authorities in this section are watching picture places closely to prevent this breach of the penal code.

## BECOME SOLE AGENTS.

Chicago, Dec. 15.
Kessle \& Bauman, of New York, have secured the sole agency in this country for Ambrosia and Italia films. It is said they put up $\$ 30,000$ or $\$ 40,000$ in cash.

## PRESENT "INDEPENDENTS."

Chicago, Dec. 15.
The "Independent" releases at this time include Imp, Bisoon, Centaur, Phoenix, Great Northern, Columbia and Powers. The World at Portland is tied up by law suits with the Patents Co.

## "BIG TIM" IN PICTURE GAME?

Among the real estate transactions recorded last week in New York, occurs the purchase by the Corn Exchange Realty Co. of a corner lot at 143 d Street and Lenox Avenue.

It is known that $k$ building is to be erected on the ground to house a moving picture show. Timothy D. Sullivan, the big New York politicians and member of the firms of Sullivan \& Considine and Sullivan \& Kraus, is one of the principal parties in interest in the Corn Exchange Co. The suspicion is expressed that he may add moving picture exhibition places to his list of other theatrical interests.

## 8250,000 IN FIGHT PICTURES.

The Johnson-Jeffries Moving Picture Co. has been organized for the purpose of handling the moving picture privilege when the big fight takes place.
Geo. Kleine is in line for a bid to actually handle the output, for he is now in control of all the films of the recent John son-Ketchel fight, and is said to be cleaning up a tidy sum upon his investment.
The two fighters are principals in the corporation to handle the pictures. They will pay $331-3$ per cent. of the profts to "Tex" Rickards and split the remaining money between them equally. It has been estimated that the pictures will clear $\$ 250,000$.

## STUDIO FOR KALEM

It is reported that the Kalem Company. Patents Co. licensees in the manufacturing of moving pictures, will shortly withdraw their stock company of pantomimists from Florida, where it has been operating in the absence of a permanent home in New York.

## COAST TO COAST PLAN.

Toronto, Dec. 15.
John Griffin \& Son, declare an intention of establishing a chain of small theatres reaching almost across the continent. The firm has been in operation only iour years. Before that father and son were in the circus business. They control or own 50 houses and have booking offices or conuections in Toronto. Montrea!, Detroit and Buffalo.
The firm also manufactures the moving pictures which are used in its theatres, operating a plant here for that purpose.

## 12 MORE IN WASHINGTON.

Washington, Dec. 8.
The galleries of the legitimate, burlesque and vaudeville houses are suffering severely in patronage from the swarm of moving picture places which have lately sprung up here. Washington already has sixty of such theatres in operation and twelve more are in process of building or remodeling for that purpose.

New moving picture theatres are projected at the following places: Asbury I'ark, N. J., Jos Vet, manager, the store show to occupy the ground floor of the Mattison Building. formerly used as a billiard parlor: Philadelphia, The H. B. Deal Co., to occupy the $95 \times 107$ foot plot at 62d and Sansom Streets. Thomas McAllister will be the manager; Washington, to occupy a plot $35 \times 66 \mathrm{in}$ M. Street near Thirty-third.

## AFAR FOR FILM SUBJECTS, MANUFACTURERS ARE $\mathbf{G} 0 \mathrm{ING}$.

## Sending Stock Companies Into the Tropics for Local Atmosphere.

A recent announcement by a New York moving picture manufacturer is an indiration of the extent to which the makers of films are driven to secure ideas. Either at or they are a most enterprising and progressive company of men. The announcement is to the effect that the firm - enrolled under the Biograph-Edison ban-uer-will send out two companies of pantomimic players, keeping them in far distant places in order to secure the "at mosphere" and proper surroundings for local romances.
One of these companies will start out shortly after the New Year for Jamaica and will remain all winter in the West Indies posing for new subjects. A travrller who belonged to the company went through the territory recently and reported on his return that the field was a iertile one, with its beautiful scenery and puaint traditions.
The second company is to leave very *hurtly after the first for Nevada and wouthern California to take pictures of nature there. Both of these are, of course, in addition to the regular stock company in the New York studio.
The moving picture patrons have been educated to such a fine discrimination in their taste that they now catch an error in setting or detail where formerly they passed unnoticed the most glaring defects and incongruities. The best of interiors have a "fakey" look about them and a back drop showing an out-of-door perspective is . horror not to be endured.
III an effort to escape from hackneyed surroundings and indoor settings the Biograph not long ago sent a troupe of pantomimists into northern New York, and kept them there at the company's expense in order to properly work out a series of Indian stories.

## ANOTHER HOUSE FOR CLEVELAND

 Cleveland, Dec. 15.Proctor E. Scas and Rolt. Young, own urs of the Princess, the first ten center in town. have leased for 09 years the prop rrty at East Ninth and Chestnut Streets, ior the erection of a vauleville house which will seat 1,200 . The present buildis on the ground will be torn down. Prices will be $10 \cdot 20 \cdot 30$. It will be called the Princess. The old honse will be remamed.

## ROOSEVELT HUNTING PICTURES.

Cherry Kearton, an export with the camera in the field of natural history, returned to London last week with several reels of picturcs which he obtained in that part of East Africa where ex-President Roosevelt and son, Kermit, have been hunting. He managed to obtain several views of "Teddy" showing him being carried across a stream on the shoulders of one of his attendants, watching a native war dance and riding off in pursuit of game.

## SUMMER ROMANCE SEQUEL.

Jesse L. Lasky, the vaudeville producer, who is associated in the theatrical business with Henry B. Harris, was married Dec. 8, at the Hotel Tuileries, Boston. Mrs. Lasky was Bessie Ida Ginzberg, daughter of Mr. and Mrs. Barnard Ginzberg, of Roxbury, Mass.
Several hundred guests saw the knot tied. Among the many attending were: Henry B. Harris, Jules Kurzman and Howard Schnebbe, of New York. After the wedding reception Mr. and Mrs. Lasky left for Atlantic City, where they are spending the honeymoon.
The wedding was the sequel to a pretty summer romance, commencing last July in the Allirondacks (Long Lake). While paidling about the lake, Mr. Lasky saw a nearby canoe, containing a young woman and a chap, overturn. The youth was a fairly good swimmer, but could not look after the young womian and dimself. Sizing up the situation, Mr. Iasky dove overloard and supported the unconscious girl until her escort righted the craft, when, with the assistance of the other swimmer, he placed her in the boat and paddled to shore.
Miss Ginzberg was the heroine of the rescue.

## MELIES SUSPENDS RELEASES.

For a time, at least, Geo. Melies will make no more releases through the Edi-son-Biograph combine. The reasons given are that photographically the Melies films have not been satisfactory to the producer. In a statement which Melies has issued he says that when new cameras perforators, printers, etc., can be installed, lie will again make films.

## "Exploits of a Cowboy" (Pathe).

Thin firm pictures cowion sports, lariat apin whe. "picking up," "intchlige. throwing, waddilng some burts of a "whid Wert", show, And whinhld than pretures. is not frefinemity, practiced.

## "Willyboy Gets His'" (Pathe)

 of giris. follows thom thronght the streets and


## "Santa Claus and the Miner's Child" (Centaur),




 with the mother dhring the hinsiand as absence. The huslinad ty shown in urgument whit another
foliow over the bomatary Ine. in the fight











## VARIETY'S OWN PICTURE REVIEWS


"Relly Round the Flas" (Kelom).

 bearsel and most realistlc way scenes that mor-
ing pletures have carried in many a day. Uua. ing nictures shave carried in many a day. Uan-
ally thees scenes are more rilliculous than lum-
 the giri thes both love can declde which one
she laves the bent.
One of the brothers is
 strouk anil clear, with a suatained interest whlch puts it out of the ordinary class.
"Masquorader's Charity" (Pathe).
 thon arouses the sympathy of one of the men.
and he follows ber to her denolute loigings. Anil-


## "A Boar Hunt in Rusia'" (Patho). This is a mighty good pleture, showing the This is a mighty good pleture, showing the $w$ inter scenery of Ruasia, the sbedges and people Winter scepery of Ruasia, the sledges and people rigged out for the bunt. There are several vicws  <br>  <br> "Daughters of Poverty" (Gaumont). This is a rather clouded and uninteresting story, hard to follow. Photographicalis of good clase is  ters, fancles one the most. She meems to have in intrigue. Upon diacovering her with her sn intrigue. Upon dincovering her with her lover he dives her fron hilin in anger. His trauties drive   the job." Thls angers him, and in revenge ho plies obstructions on the strept to wreck an au. tomoblie which presumably contalus his "hoss": tomoblie which presumably contalns his "boss" anil a party of priends. The danghter discovers  hellalde scine to end whith sliows the old man forgiving everyboly in wight. WAI.T. <br> "The Heir of Clavencourt Castie" (Eclair). <br>          recomethintion to the dlapensintion of l'rovidences. the pheture strengin. two polits ald ingiving

"Min Latt Gamo" ( (Imp).


## "Rounitod at the Gallows" (Bison).

The love of a girl for a man in a higher atatiop
of ilfe in the plivotical polnt upon whict the at thon hinges. He persuades her to agree to treep
the ceremony secret and then bargalas with the

 limseif as the sexton, jerforms a valld ceremonys.
iStuge license is anked in regard to the marriage istage license is noked in regard th the marriage
permit.) Presumathy a few days fater, the man
 writes the girl that ghe must not dimeloee her
merret. threatening her life in the event that she
does. A meetligg is shown. and when he does. A meetligg is shown, and wben he ro-
funce to give lits consent to her niaking the mar
 her vell and cloak for clewis tut the pollice. The
man 1 c convicted and abont to be hung. A quicts man is convicted and abont to be hung. A quke
change of scene shows fier at the gypsy
She
 Rogers" in. to "pay the pensity of his crime."
This headline is not in, newspaper style, and
wan evidently pastel
 done. and the giri arrives in the primo the the thell
The coupio are reunited at the gallows. titie. "Tried and Condemmed," bas "Condemped'
spelied wrong.
MERRY.

## "A Bed Oese of Grippo" (Phoonix). A piano tuner anil a phrsiclan have their "tools" exchanged. A alm along comedy inges io 'tools' exchanged. A Alm along comody inges to the resuit. Considering the recent prodnction if this company it Rhown an improvement. It is about 500 feet in length, and "Juiy 4,1910 ." is on the same reel.

 "July 4, 1910" (Phoonix).On a split reel with "A Bnd Cane of Grippe". 0
nhown a comle tilea of the Johnmon-Jefries "ight
to be lield next year. it in a clever burlecque,
 "Gambling with Death" (Vitegraph). Cothns, corpmen and open graves agure, proml
nently. very
Vitheerfugraph for ainumement., Vitagraph 女ecpps golina hack to the French Revovenge and hatred becnare $n$ girl wili not marry











## PRODUGERS' BATTING AVERAGES



NEW ACTS NEXT WEEK.
Initial Presentation, Firat Appearance or Reappearance in or Around Now York.
Otis Harlan and Co., Fifth Avenue.
Michael Fitzgerald and His "Juggling Girls," Fifth Avenue.
Howard and Collinso Trio, Fifth Avenue.
"La Danseuse," American.
Boyd and Gilfain, American.
Lorala and Aesistant, American.
Wallace Galvin, Hammerstein's.
Barlow's Doga, Plaza.
"Dope," Fulton.

## Hetty Eing.

Male Impersonationa.
30 Mine.; One and Four (Parlor).
Colonial.
In all lines of vaudeville endeavor there ts usually a standard of comparison. For male impersonations Veata Tilly is the standard. To those who have never witmossed Tilly's act Hotty King will linger in memory as the same of the art of male impersonations. Like Tilly, Mise King hall the knack of gathering in her audience and carrying them along entranced. Gbe is a wonderfully clever woman, artistio to a degree and the Colonial audience hoard her with delight and applanded her "big number" with such fervor that the protty speech Miss King made was apro-pos-remembering that stage speeches are $\omega$ frequently a needless infliction. "Beside the Seaside" served as a worthy opener, giving the singer opportunity to represent three different types of men. "The Naval Officer" brought her into view at its finish as a neat dancer, with lithe and graceful step. A white suit sorved for the opener and the gold-braided uniform of England's navy was on view in her second song. Her dress for the third, "In the Park," was a one-button cutaway, doubtleas the envy of every man who looked at it. These three songs were of the lightly comic type and her fourth effort, "My Birthday," also started off blithely, as depieting the joyous spirits of a youth coming then into his majority. For this song the scene was shifted to a parlor set, Mies King appearing in full evening clothes of immaculate cut and cloth. An interlude after the opening verse of the song served to introduce a monolog of some little length, telling of the father 80 well beloved, introducing an envelope the contents of which paved the way for a ring at the telephone to develop the tragic fact of the parent's "accidental" death. The letter had told how the father had over-speculated with bank funds, and the telephoned news of his having been shot brought the tense scene to its climax. The concluding chorus was "spoken" with feeling and intenseness and the song entire gave an enlightening index to Miss King's artistic scope. For an encore, hèartily demanded after four curtain calls, she changed to a sailor's suit and sang "I'm Going Away" (the favorite on her last visit), a ditty which tells of a youthful Lothario who is glad to be sent to sea to escape his manifold sweethearts. Of the half hour consumed, probably half was devoted to making the changes. In this Miss King has not the speed which might be wished for, but she rewards the waits delightfully, wearing her clothes "manfully," and her dancing (also displayed in her encore pumber) is an accomplishment indeed.

Walt.

## NEW AGTS OF THE WEEK

## W. J. O'Hearn and Co. (6). <br> "A Romance of Killarney" (Mudical <br> Adoliade Keim and Co. (a). <br> "Billy's Sinter."

 Drame).20 Mine.; Full Stage (Special Set).
This is an old-fashioned Irish drama in tabloid. The special set gives it the atmosphere of a "production" and the lighting adds to the effectiveness. The conventional villain tries to entice the heroine away from home; but her brother is present to remind her of her duty and, by his songs, to thwart the designs of the wicked man. O'Hearn has the assistance of as sweet a colleen as Ireland ever turned out, blond and beautiful in the old-fashioned dress which the Eileens and Noras of Celtic plays invariably wear. Three children contribute more of the typical Irish drama and at the end of the piece a "vision" shows the mother and daughter framed at the back of the set. O'Hearn may have been suffering from hoarsoness last Friday night at the Lincoln Square, for it seemed quite an effort for him to get through the songs. He has the appearance of a real Irish hero, dresses in knickerbockers and long black coat with the lace front, long the standby of heroes in Irish plays. He clings to stage tradition, sends the villain sprawling with a good punch delivered at the right time, and uses sarcasm for humor all the way. Interest is maintained throughout and the production as a whole constitutes entertainment of a class not common among the "small time" houses.

Walt.

## Granville and Rogera.

## Songs, Talk and Dancing.

17 Mina.; One.
Bronx.
Granville and Rogers might just as well cut the talk and make it songs and dances, unless they can secure a quantity of vastly better material. In this case it seems as though it would be foolish to try, for the pair have in their singing and dancing material enough, if properly worked out, to make one of vaudeville's most valuable acts in "one." Both men have excellent singing voices, and they sing together beautifully without using parodies. They don't need that sort of thing to put them over. It is simply selections and arrangement. The present numbers will do nicely, but they can improve them. The dancing is of the best. It is all done with soft shoes. The comedian does an eccentric dance that is there with ony. This is where the rearrangement should begin. The "yodle" finish may be all right in the Bronx, but not in other New York houses, where they will find the returns not so big. The big dance thing is what should do for the finale. The boys make a capital appearance. The "straight" could improve his sack suit. He wears very nobby evening dress later on to balance. The comedian has an eccentric suit that does nicely. Granville and Rogers can go into any New York house now and make good, but they should not let this satisfy them, for the boys are capable of going much further than their present offering allows.

Dash.

2x Mine.; Full Stage (Interior; Special Set).
Bronx.
Adelaide Keim's Harlen stock favorite reputation has evidently extended to the Bronx, for she scemed well known to the good sired audience Tuesday evening. In the more numerous places where Miss Keim is not so popular it will need something better than "Billy's Sister" to "make" her go over for general vaudeville use. The piece was written by Una Clayton. It is a conglomeration of cheap molodramatics, stilted action, unpleasant lines and situations, withal built around a theme worn threadbare on the stage. Billy is employed in a stock broker's office. He is only eighteen and doing wonderfully well for a boy of those tender years. Billy "stays out nighta," has a leaning towards drink and is on speaking terms with a French soubret. All this takes money. Billy cannot travel this fest on his salary. So Billy forges his boss' name for $\$ 1,000$. While in a fever worrying over the result, his sister (Miss Keim) arrives. She "gets" the transaction, but not until after meeting the boss, in whom she recognizes a villain and a sweetheart of her youth. It seems this boss was a nice little fellow and he loved the sister, but he had a wife so couldn't marry her. Sister being a nice girl, the only thing to do was to keep the married portion of his life a secret, and have sister run through a mock marriage. You can realize sister's predicament. Her brother is in the hands of the man who would have wronged her because he loved her. So she says she forged the check. The scoundrel, however, sees through the game. He agrees to let up on brother if sister will go away with him as his sister. "Sister" is in the title of the piece, and there must be a sister no matter what happens. Here the brother, learning what the scheme is, denounces his boss. Sister shall not give herself away, even to uphold the family honor. The boss exits here, taking a newspaper with him. The paper is important, for without it the piece could not end. Upon returning he shows sister an article which states that his wife died over two months ago in London. With no cable across the Atlantic, it only takes the Lusitania or the Mauretania about six weeks to make the trip, with the wind favorable. When sister learns that wiffe has had the common decency to croak, she finds she still loves the villain. So they go away as man and wife, and she isn't the sister at the finish after all, though Billy is still her brother. To the successful one who fathoms the piece, Miss Keim will very likely make a present of the sketch. Vaudeville would ordinarily welcome Miss Keim with open arms. She is good looking, has style, can wear clothes and, besides, is a very clever actress. But there nothing in "Billy's Sister" to bring forth her good points. The two men who assist the star cannot be blamed if they didn't seem to meet requirements, for both had roles that could never be played to satisfy a vaudeville audience.

Dash.

Chas. A. Loder and Co. (a). "The Cobbler's Chriatmag." 20 Mins.; Four.
Fifth Avenue (Dec. 12).
Chas Horwite has written a plain sketch, without complications, but brimful of human interest. Chas. A. Loder, with his perfect-German dialect, plays the sketch faultigesly. Ruby Lytton and William Lamar aspist him in a minor way, essential though they are in bringing out the "heart interest" with which the piece fairly teems. The old cobbler, his wife and two little daughters dead, and deserted by his son, finds himself on Christmas Eve following his old practice of hanging and filling up the girls' stockings. His neighbor, Mra. Scannell, comes in for a friendly call and promises to return with a plate of soup for his delectation later on. The new landlord arrives to inquire about the rent. The cobbler is working at his bench. As he works he recites the story of his loneliness, refers to the stockinga which hang behind the stove, and recalls the earlier years before his boy left home to go with a circus. He has not soen him since, but in the logic of sketch writing the new landlord is his son, come to blesa his declining years with the plenty of this world's goods he has acquired during the years away from home. As they are leav. ing for a big Christmas Eve dinner Mrs. Scannell returns with the soup, and the sketch closes with a laugh when the cobbler says with disdain, "Soup! What do we want of soup? We're going out to have some warm champagne on ice and a big dinner." Mr. Loder plays with feeling (without over acting) a role which a less skillful player might lose all hold upon. He holds to the character without devia tion and avails himself of every trick in the art he has so thoroughly mastered in scoring his points. The Fifth Avenue Sunday nighters gave him six hearty curtains after listening with close attention.

Walt.
Silent Tait and Aimee.

## Eccentric Novelty Act.

12 Mins.; Full Stage.
Plaza.
Naturally rotund and "eccentric" up pearing, evening dress serves well as Tait's costume. Very early he "produces" from a cabinet set in the centre of the stage (demonstrated to be apparently cmpty) a pretty girl (Aimee) as his as sistant. Then Tait rambles through a routine of many tricks, burlesque magic. juggling, real magic, billiard ball and card palming, doing in all probably two dozen different things. The stage is filled with "prop" trees, stands, flgures on springs and a wilderness of objects before his act finishes. The stage hands of America will never vote for him for President. The girl does some tricks during the act and for a finish Tait "pro duces" the geese typical of Chinese con jurors, wearing a Chinese costume after the approved fashion. To all his work he lends an attitude of clumsiness, but nevertheless every trick he does is accomplished with dexterity and dispatch. There is not much comedy in spite of many signs and contraptions which are worked with laughter in view. Anyhow the audience is too busy wondering what Tait will wander into next to think much about laughing. He is the busiest twelve minute actor on record. Walt.

## Heeley and Meeley.

so Mine.; Three (Special Drop 8); One (2). American.
Heeley and Meeley have been abroad for some time, years. They are acrobats and dancers. In their reappearance at the American this week a special drop at the opening in "three" presents the interior of a stable, with two tramps asleep in the hay loft. To convey them to the floor beneath a beer keg automatically elevates itself and drops again slowly. Whether Heeley and Meeley used this beiore Ed. Bixley did a couple of years ago or $s 0$ is not known. When Bixley employed it as a bit in a burlesque show the team were in Europe. The opening now may be the same as employed by them before leaving the States. It is slow with dialog until the shorter man performs some ground acrobatics on the eccentric order which were so well liked that on "No. 2" Monday evening before an audience, anything but a real one, the act received a regular encore, closing with a rather good duet dance after the taller man had informed his partner that Buffalo Bill has a better show than Jack Johnson. Sime.

## Joe Cook.

Joe Cook.
12 Min.; Full Stage.
Hammeratein's.
A doer of many things is Joe Cook; some done well, some indifferently, but aol : badly. Hoop rolling, club juggling, dancing, crayon drawing, magic, a slack wire performance and globe rolling up an incline and down a flight of stairs introduced in bits constitute the act. The feat of globe rolling serves as the finish and gets the most applause. Through the act wanders a man in blackface, not mentioned on the program. He is placed there for comedy purposes probably, though the comedy doesn't appear. Opening the show at Hammerstein's was no enviable task Monday night with the rain holding an audience back until a late hour. The best work in the act is Cook's club juggling and more of it would be gratefully considered. The act has been considerably reframed about since it last appeared around here.

Walt.
Caulfield and Dunn.
Singing and Talking.
15 Mins.; One.
Columbia.
This team works along robust comedy lines, with mucis noise and clatter. They make great headway with the woman's iaughing, the imitation of a hearty laugh being finely put over. They use two chairs, drawn to the center of the stage, bringing on their suit cases as though traveling. They extract' many laughs while trying to find out each other's occupation. The songs are of the lively type and the whole act along careless (but well liked) lines of eccentric comedy. The man and woman have a share at the comedy, neither one working straight at all times. In this manner the laughs are divided and more frequent, making for the act as a whole a better impression than though only one essayed the comedy. The act was greately liked at the Columbia, going better than acts of this atyle usually do at. that house.

Walt.

## Joseph F. Sheehan.

## Songe

II Mina, One.
American.
Joseph F. Sheehan is "America's Foremost Tenor," according to the American program. Mr. Sheehan has been an operatic singing star of note, and is appearing in New York vaudeville as a single sing. ing turn for the first time at the American this week. Mr. Sheehan apparently enjoys some personal popularity, and sang three songs. Two were "Those Enduring Young Charms" and "Wearing of the Green." The singing was pleasing, but whether it is Mr. Sheehan or anyone else the lot of a single male songster, dressing and singing "straight" in vaudeville, with nothing else, has been, is and will be a hard one. Even Caruso with his name and troubles would be up against it. Mr. Sheehan unloosened three songs in eleven minutes. A larger crowd would have made the applause sound more voluminous, but it's doubtful if a capacity house would have demanded more of him.

Sime.

## Sam Mahoney.

"Arctic Swimming" Act.
15 Mins.; Full Stage (Special Set). Fifth Avenue.
Ice water, a sturdy man swimming among cakes of ice, a display of physical culture exercises, a set of Arctic scenery -fine in July! The act is divided into three sections-scenic and light display while Sam is under water; physical culture, and swimming among the cakes floating in a tank, with a mirror behind it. The curtain rises upon an Arctic scene and the lights display a replica of the Aurora Borealis. Sam comes through the ice water like a Hippodrome mermaid. While sitting on a cake, he explains and illustrates how he became a human walrus. Then Sam moves about, juggling and pushing the ice around while he swims or treads water. He is in or under water about nine minutes. There was no indication of anyone in the audience envying him the job. It is purely a "sight" act, novel enough in a simple way, but one to which the audience didn't warm up much.

Walt.

## Madison Square Four. <br> Songs.

Fifth Avenue (Dec. 12).
Three of the men dress cleanly and with becoming effect, but the "comedian" is altogetler out of place, made up as a cartoon of. a Hebrew. His ideas of comedy are as indistinct as are his ideas of a "joke"-the single routine of talk which is introduced during the act being anything but humorous. There is no occasion to ${ }^{\circ}$ attempt any talking; the number is essentially a singing turn and the quartet will profit better if they will dress their "comedian" in keeping with the other three men and stick closely to songs. There are not many laughs in making faces and runing out the tongue; but there always has been and always will be a market for a foursome of singers who can really sing. There is harmony in these voices and the bass puts over a solo with splendid effect.

Walt.

Trumbull Sisters.
Songe.
13 Mina.; One.
The Trumbull Sisters receive auch a good start with a "rube" number that it is all they could do to follow the pace net so early. The number has a funny line near the finish that is sure of a laugh and as put over by the girls becomen almost a scream. Each attempts a number alone. This is where they weaken. "Bon Bon Buddy" at the finish might be changed for something more up to date. If the sisters can dance, they should. The girls look well and make changes for each number. If they can secure a couple of more numbers equal to the opening one, they should be able to land right. Dash.

## Wayne and Melville.

Dancing, Talk and Songa.
15 Mins.; One.
These two young women dress in a sort of "athletic girl" costume, all white, becoming their type extremely well. They are both blessed with a more than ordinary good looks, and lend a snap and dash to their work which builds it up splendidly. The comedienne is of the lively sort. Her companion does the "straight" work to signal advantage. Opening with a "college" song they go into an interchange of comedy patter which is, for the most part, new and holds many laughs. The talk consumes the major part of the time, but is so well handled that the audience does not weary. They have a graceful dance for a finish which takes them off with credit and rounds out a good act.

Walt.

## Lydia Myro.

Songs.
Fifth Avenue (Dec. 12).
The stunning physical charms with which Lydia Myro is abundantly endowed helped vastly in the respectful interest the Sunday night audience bestowed upon her singing. While she has a clear and pleas. ing voice, there is nothing vocally to remove her very far from the average ballad singer. She gave but two songs-"Comin' 'Tliro the Rye," and a negro lullaby. The applause savored more of politeness than entlusiasm, but for the handsome picture slie presented in a pure white gown with low neck and short sleeves there was nothing but intense admiration. The Sunday audiences here are not over enthusiastic, and opening the show may have been a position which denied the singer a stronger tribute of applause. Walt.

Olio Quartet.
Musical and Singing.
18 Mins.; Full Stage.
There is a vast amount of good entertainment in the act these four young men lave arranged. Banjos, guitars and mandolins are played with the piano as an accompaniment. All four sing at various times, backed by the stringed instruments and sometimes by the piano. One of the boys has a song at the piano under the spot light, particularly well received. They all go at their work with a vim which works out a snappy effect greatly to the best advantage. All have good voices, play the various instruments with enough ability to pass, and round out, with their singing, an entertaining interlude. Placed right they should have no difficulty.

Ergotti and Lilliputians.
Acrobatic.
Full Stage.

## Hammeratein's.

Ergotti is an adept at "Risley" work and the two Lilliputians who appear with him present a clever routine of acrobatice and head-to-head balancing. The act is well presented, works lant and makes a strong appeal apon the aldll which is diaplayed in every trick. The "Risley" work is particularly! well done. Toward the close, the Lilliputians mount two high on the man's feet and in the "throw" the lower one is discarded, the top mounter being caught on the man's feet. A particularly clever bit is the "drunk" assumed by one of the little fellows while mounted on Ergotti's feet. The act has many salient features of merit and closed a long bill at Hammeratein's with everybody at attention. Walt.

## Ted and Rate Gibson. <br> Songe and Talk.

17 Mine.; Full Stage and One.
There is a bit of a plot to the offering that Ted and Kate Gibson are uning. It commences a comedy but soon drops into n series of character songn. The idee is hardly new. They come into the bare stage arguing about giving a whole vaudoville show themselves. The girl does an "Ain't It Awful, Mabel" soubret, getting some of it over and missing about as much. The man in the opening does little but "feed" the girl. The bare stage portion ends with a travesty drama, somewhat amusing. The girl then comes into "one" with a comedy song of the Veata Victoria type, doing fairly. Later she sings a "Saleslady" number, on the order of Irene Franklin's "Waitress," out of which she secures a great deal. The man is used in this as a floor-walker. In the spotlight Ted recites one of those pathetic story songs in a very good looking evening dress. The suit should be retained, but the number not. The couple did very well at the Majestic. In houses of this class they will continue to do so. If Miss Gibson can carry her characters a little further they should advance.

Dash.
Kyle Guerney and Co. (i).
"Her Western Lover."

## 18 Mins.; Full Stage.

The honors fall about even between the man and woman in this sketch. Mr. Guerney "doubles" the girl's sweetheart and the western hero, whom she has been pledged to marry without having seen lim. The girl has much explaining to do, making the opening practically a monolog. When her Reginald calls she tells him that their engagement must be broken, for her father has a cowboy for her to marry. The young man takes his medicine, apparently, but returns disguised as the westerner and proceeds to make the girl tired. After, he stands disclosed as "her Reginald" and she is glad of it. The players make the most of the opportunities, which at best, are limited, for the sketch contains little of value as a medium for the display of much histrionic talent. Moreover the idea is ever so old. It barely passes muster.
(Continued on Page (a.)

# UNION BILLPOSTERS HOLD THEIR ANNUAL CONVENTION 

## Circus Managers Again Sign the Agreement At Most Peaceful Meeting the Alliance Has Ever Known.

Chicago, Dec. 15.
The International Alliance of Billposters and Billers held a convention at Indianapolis last week and the circus agreement for 1910 and 1911 was arranged. It is practically the same as in effect in 1909 with the exception that the billers receive a 85 a month raise.
The agreement was signed by representativen of the Ringling, Barnum \& Bailey, Forepaugh - Selis, Hagenbeck - Wallace, Sells-Floto, John Robinson, and Louis $\operatorname{ED}$. Cook, representing the Two Bilis, eent word that he would do what the reat did. Charles Ringling was at Indianapolis. W. E. Franklin, representing the Solls-Floto, was also there, as was- R. M. Harvey, representing Hagenbeck-Wallace, and $L$. H. Heckman, representing the Robinson show.

The new officars elected by the billers are: President, George W. Lowery; secretary, William McCarthy; treasurer, Harry Jones; sergeant-at-arma, A. G. Ruhlin, and chairman board of trustees, George Eliott.
The next convention will be held at Buffalo.
During the past season the relations of billers and circuses were very pleasant. Only two complaints were made against the circuses. Three billposters from St. Louis had a bill for $\$ 2,100$ against Sells. Floto, claiming they were not called to come with show. This was so ridiculous that the grievance committee threw it out. John Hester, of Oincinnati, had a bill of $\$ 418$ against Hagenbeck-Wallace, which was also thrown out.
It was the most harmonious convention ever held by the billers.

## PRESS CLUB'S OPENING.

The New York Press Club had a "house warming" during the latter half of last week, dedicating its magnificent new building at the corner of Spruce and William Streets. The denizens of Park Row assembled with their wives and sweethearts for three nights of revelry.
President John Hennessy was the first man to speak in the new building. R. G. Knowles was the second, and because of an interruption in the routine of specially engaged talent, Maj. John M. Burke was the third person to entertain the assembled throngs. Whether Buffalo Bill is in Cody or on the road the Major never forgets him, and until the regularly engaged entertainer appeared on the scene he told of the brightness of his never-waning star and, as usual, "put it over all" the other press agents.

## BAD OUTLOOK FOR "GRAFTERS."

Ohicago, Dec. 15.
"Grafters" are worried a little about noxt season and are afraid they won't And any place to "drop," as most of the circuses in 1910 promise to be "clean."
The "business" has not been a very proftable one in recent years.

BLEPHANT, 100 YEARS OLD, DLES. Evansville, Dec. 15. The Norris \& Rowe Show, in winter quarters here, have lost their big elephant, "Princess," who died Monday at an estimated age of more than 100 years. The elephant was once the property of the Barnum \& Bailey and Ringling Bros. Shows, and was at one time in the Philadelphia $Z 00$.

Chicago, Dec. 15.
Willard D. Coxey, at present one of the press agents of the Boston Grand Opera Co., is in Chicago and while it may not mean anything in particular there are many who wonder if he is here to arrange with the Ringlings to replace James J. Brady with the Ringling Show.

Brady announced his permanent retirement from the circus field when he recently joined the Whitney Opera House as press representative, and as somebody must be engaged to succeed him it would not surprise anybody if Coxey returned once again to his first love, the Ringling.

## A LIST OF ANIMALS.

Chicago, Dec. 15.
The Ringlinga have purchased a number of animals for the Ringling and Fore-paugh-Sells menageries next season. They are expected to reach Baraboo, Wis., some time next month. For the ForepaugaSells show there is in this collection a herd of performing elephants which works with a troupe of ten trained dogs, eight Siberian camels, two zebras, a gnu, a white-tailed gnu, a tapir, a pair of Indian llamas, a pair of blossbuck, a water buck, three leopards, two spotted hyenas, a giraffe, three Russian bears, two striped hyenas, three dozen monkeys and apes.
For the Ringling circus there will be in the collection two girafes, two spotted nyenas, two striped hyenas, two zebras. a female lucoryx, three dozen cage monkeys.
These animals come from Carl Hagenbeck, at Hamburg, Germany. The two pair of spotted hyenas will be the only ones in this country. The zebras for the Ringling show are of a kind not exhibited here with the exception of a pair with the Barnum \& Bailey show.

## "TODY" HAMILTON, INVENTOR.

Last week R. H. ("Tody") Hamilton came to New York from his home in Baltimore on business concerning a series of patents which he controls covering inventions which he has been largely engaged upon since retiring from the circus business. Tody is organizing a company to back one patent in particular which concerns an appliance for an air brake which the Westinghouse Co. has endorsed as practicable and desirable.
He visited several of his old friends among the newspaper men who formerly handled his "copy" as chief press agent for the Barnum \& Bailey Show when James A. Bailey was in control. Ts one of these men it is said he intimated that the present Barnum \& Bailey management had signifled their desire to have him handle a special campaign of newspaper publicity for the show when it comes to the Garden next apring.

A SELf-MADE MANAGER TO MIS BOOKING ATENT BY J. A. MURPEY.

## (MURPEY AKD WILLARD.)

 East Cranberry, O., Dec. 14.
Dear Mike:-
Yours received whereof you ank when 1 want Welter and Smax to come back and J want to say right here I don't never want them. I told them when they was here that they could come and act for me any time, but I toll everybody that because yosaid I must be jolly with the acters. I had a spat with them about a barrel when they was here. They wanted a barrel to use in their play so I got one and charged them forty cents for it when I paid them off. Then Walter took the barrel out in the alley and broke it up.
Acters want an awful lot of fool things anyhow. Lowney and Gunther, the sister actresses, that's here this week wrote in ahead of themselves and wanted a maid. There is a lot of old maids up in the nortb end of town but I was afraid they was too finicky to have around a theatre stage, so I got the Swede girl that works for Mrs. Gastric to come over. The sister girls put on three or four suits of clothes at once which was fastened with stringe instead of buttons, but it seems the Swede girl got kind of mixed up and pulled the wrong string which yanked off all four suits at once and left them with no clothes on at all and they couldn't go on with their part.
Ed Octave, the comic feller, said be couldn't act without a piano on the stage so I borrowed a second-hand one from the music store. They wanted to charge me five dollars to haul it so I hauled it in my own wagon and will deduct five dollars from Octave's wages Saturday. The troupe of monkeys is first rate but they cost ten dollars more than the other ones that was here, which is some more of your carelessness. Allegro and Brisk have a house with a lot of flaps and shutters which they jump through and hit eacb other with buckets and clubs. They made a dive through one of the windows last night and landed in the middle of the troop of monkeys and got snarled up so bad they had to stop the show till they got them sorted out. The Operatical trio of two men and a woman yelped out a lot of tunes that nobody ever heard of. They had a lot of spats with the fiddlers because they kept tearing loose in the wrong place. They brought a scenery jail along withm them and one sung outside to someone inside.
The newspaper man says the show this week is needy ochre, which I suppose means it has a yellow streak in it. The Ladies aid Society is havin a benefl show at the Oprey House this week which 1 suppose will keep away some of my customers. This reminds me to ask, how can I have a benefit without the acters knowin it is for me. Acters always work for nothin at benefits and I would like to flx up one for every week. You could hire acters for five days and one benefit and it would make the shows a little cheaper. Iet me know about this.

Adam Soworguy,
Manager.

## OUT OF TOWN <br> (Continued from Page 17)

## R. A. Roberta.

"Cruel Coppinger" (Protean). $3^{8}$ Ming.; Full Stage (Two Scenes). American, Chicago.
The opening scene is a furnished apart ment with bedroom partly in view on the right. The story is of the Jekyll-Hyde type. Cruel Coppinger is a murderous pirate, who has been living a double life. He falls in love with the daughter of Sir Clifford Ross, who some time previous had wrecked the pirate's ship killing half the crew. On this occasion he recognized the pirate as his daughter's sweetheart, and the first scene shows him in the pirate's apartment accusing him. The pirate makes a plea for the hand of his daughter, promising to lead an honest life. Ross becomes angry and drawing a revolver shoots at Coppinger who mysteriously disappears. Ross leaves the house with the declaration that he will inform the authorities. The scene takes place at a table, the stage and bouse absolutely dark, a strong spot light thrown on Roberts from the left of the stage. One character is shown seated at the table, the other standing. It seems that Coppinger had disclosed the secret of his dual life and love affair to Red George, his lientenant, whose brother was killed in the wreck of the pirate brig. Kate Ross returns Coppinger's love, ignorant of his life. The pirate's brief taste of love is bothering his conscience. He has about decided to reform when notified heavily laden vessel was due to pass a given point that night. His lieutenant threatens him with death at the hands of his band if he fails to join them in the looting. Coppinger summons his will power to assist him in resisting the temptation, but angered by Ross' action and fearing bis associates, he finally becomes the outlaw again. Meanwhile the police surround and search the house, but he eludes them, leaving for the rendezvous. The second scene is a rockbound shore, the water in view at a distance. The effects and properties are perfect. The pirates wait for the vessel to wreck itself against the rock. They learn that Ross and his daughter are aboard, having been picked up from their capsized yacht. Looking through a glass Coppinger sees his sweetheart kneeling on deck and praying with the sailors. He determines to save instead of wrecking them and calls to his crew for aid. They demand revenge on Ross, refusing to join. Standing on a luge rock Coppinger shoots the mutinious lingleaders and with guns directs the others in work of avoiding the wreck. Roberts has given vaudeville something new and has assuredly proven artistic versality. Seven characters are played with the changes made wonderfully quick. Mr. Roberts was a riot Monday night. "Dick Turpin's" successor has come to stay.

O'Connor.
"The Widow Brown." (Farce).
24 Mins.; Full Stage.
Orpheum, Reading, Pa.
This is an enjoyable condensation from the three-act farce of same title. A company of six under the management of $B$. A. Rolfe present a first-class performance. When the smoothness necessary shall have been obtained in the running of the piece, and some self-consciousness on the part of several of the cast disappear, the act should prove a big laugh getter in any house.

Geo. R. Howell.

Dooin and McCool.
"After the Game" (Singing and Talling). 14 mins.; One.
Broadway, Camden, N. J.
Charlie Donin, the crack catcher of the Philadelphia National League baseball team and one of the most popular ball players in the game, has formed a combination with James McCool, for many seasons one of the stars of Dumont's Minstrels. The date in Camden was the second attempt. Their act is still in the rough. McCool in the character of an old Irishman is waiting for his son (Dooin) after a ball game. The son enters and explains his long coming in describing a fourteen-inning game which was lost by the home team because he struck out with two men on bags, two out and a hit needed to win. There is just enough talk to introduce the principals when both sing solos. Dooin, a popular song and McCool an Irish number. McCool then sings "Kilkenny" with Dooin joining in the chorus after which the two have a rollicking "walking" song for a finish. It is on the singing that the two depend, for while McCool is a clever actor, this is Dooin's first attempt at reading lines on the stage. The singing will take them through. Dooin has a voice of good quality' and only needs confidence and schooling in the knowledge of how to secure the best results. There is nothing to be said about McCool as a vocalist. He has been classed with the best singers of Irish ballads the stage has ever known, and it is not giving him too much credit. McCool has a smooth, sweet voice of rich quality and knows how to use it. To liear him sing "Kilkenny" is a treat in itself. All the act needs is "atmosphere." At the Broadway they appeared in front of a palace drop. A special setting in about "three" with a finish in "one" would help the act a lot and increase its value for vaudeville. In addition to this the act has considerable value as a boxoffice attraction, for Dooin or his ability as a ball-player is known wherever baseball is known, and it will not need much coaching to make him as good an actor as Mike Donlin can ever be. Knowing Dooin and his habits it might be sug. gested that he drop the cane. If he needs something to keep his hands busy, a bat will do just as well and look better. It is a good act now, will draw and ought to keep Dooin busy when he is not behind the plate, for Dooin is not inflated with the idea that he is an actor.

George M. Young.

## Russell and Daverne.

Contortions.
o Mins.; Full Stage.
Majestic, Chicago.
A male and female contortionist appearing as frogs have special scenery which adds to the effectiveness of opening. The stage was too dark at first performance of the week at the Majestic for the figures to be distinct, but after lights went up the act gained the attention. A trapeze swings in centre of stage upon which they perform the feats along the usual line. For a finish they stand erect and remove headgear. Careful working of the lights might make the act more acceptable, as the work of the artists is clever.

Merry.

Jos. Hart's "Snap Shota" (6).
20 Mins.; Full Stage.
Young's Pier, Atlantic City.
As the case with his other vaudeville productions Mr. Hart's newest offering, "Snap Shots," has for its big idea a series of pictures or scenes with the accompanying costume changes. A song is given with each. There are five numbers. Herbert Cyril and Kathleen Franklin are "with" the act, four girls completing the cast. The first scene depicts the exterior of a Broadway shop. Two large windows are shown with drawn curtains. During the choruses the curtains are raised showing the girls first as bust models and then as full length figures. The ratter step from the window and exit with the song. The second scene is that of a military camping ground. The sun is seen at dawn-just rising. In a half circle around the rays are shown the faces of the girls, probably by means of a mirrorgraph. Cyril dressed in "regimentals" gives here a short monolog with an English accent. It went fairly well and was the only talking in the act. The last scene showed all in canoes paddling in a stream. This was necessarily dark, the river glinting on a back drop. The costumes are pretty but the music can be improved upon.
I. B. Pulaski.

Surazall and Razall.
Musical Sketch.
15 Mine.; Full Stage.
Haymarket, Chicago.
A composer for a music publishing house is seated at the piano when a soubret enters. His preliminary talk has shown his hopes for a partnership in the firm. After she has talked a few moments he receives a telephone message that his services are no longer needed, and makes a proposition to the young woman to "double up" in vaudeville. While he shows what he can do, she has entertaining lines. He assumes a Paderewski makeup, and while she plays a French lorn, provides some good comedy. Surazall's piano playing is very good. Some of his "tricks" were loudly applauded. The offering is well liked at the Haymarket. The act is carried by Surazall's work, and will be improved when Miss Razall works in a little better. The encore at present lessens the act's value instead of increasing it. Merry.

Murray and Linn.
Talk and Songs.
13 Mins.; One.
Young's Pier, Atlantic City.
From their entrance Murray and Linn were liked and they received many laughs. This was mainly because of the directly opposite types these two young men present. Linn is shaped like a human toothpick; dresses to accentuate his thinness and makes capital out of it. Murray, on the other hand, is a real fat boy. He has an excellent voice and his songs were a big feature in the act. He first gave "Wild Cherry Rag," and scored heavily. The talk was mostly handled by Linn. While the patter was silly it amused. The act closed with Murray singing "You'll Come Back," Linn joining in the chorus. It went big and the audience insisted on more.
I. B. Pulaski.

The Hrdlickes.
Sone.
14 Mins.; One.
Wileon Arenue, Chicago.
This act has the style, essential for suocess on the big time-or will have it when the male Hrdlicka becomes more confident. He appears first in a natty street suit and then in evening dress, immaculate. Har. ing a good voice, the only fault is he ap. pears ill at ease. The young woman is nice looking, wears four beautiful gowno and has a sweet lyric soprano voice.

Merry.

## Glenn Burt.

## Songa and Talk.

15 Mine.; One.

## Central, San Francisco.

In the customary Hebrew characteriza. tion, Glenn Burt, on his first trip to the Coast, singa all parodies, opening with one on "Rainbow," at the Oentral this week (Dec. 13). "Rainbow" gave Burt a flying start, which he held up with good patter well put over, and it landed him solid, the reception increasing to a regular riot when he closed with a "Sylvent" parody.

Fountein.
Checkers Von Hampton and "Sunbearo Girls" (4).
20 Mine; Full Stage.
Erie, Chicago.
This act will find favor on the medium "small time." The four girle are fairly good dancers and Cheokers Von HamptoD has appearance in his favor. He has not yet mastered the art of learing the atage gracefully or the atager has been at fault. One of the girls does an imitation of Della Fox, and Oheckers singa several songs with the little chorus in his sup. port.

## PAT ON BOTH SIDES.

Pat Reilly and wife are playing Dock. stader's Garrick, Wilmington, this week, one of the stands on the "United time." They were last week in Williamsport. Pa., an "Independent" house, and go next week to Lancaster, Pa., to another house not booked by the United.
Their pilot, James J. Armstrong, also steered them into Kernan's Baltimore. Md., a few weeks ago and brought them right back to the Independent time the week after.
There is a prospect of Reilly securing a whole string of United time very soon through Armstrong.

## WOULDN'T STAND FOR CRITICISM

Jacksonville, Fla., Dee. 15.
The owner of one of the smaller houses here where four shows daily are required (and a "cliange" for each desired) is also the proprietor of a dry goods store adjr.ining his "Hall of Mirth."
Last week an artist asked the manager why there were no reviews on the program in his "theatre" in the local papers.
"I'd like to see them put any criticism of my show in their papers," he replied. "I'd take our 'ad' out mighty quick."
(The advertisement referred to is about two inches in size.)

## LADY BUCCANEERS.

In "The Lady Buccaneers" Harry Strouse has a good, sensible burleeque show. It is not a "big" show and there is no "big" cast, elaborate scenery and costumes, but it is entertaining and amuaing all the way through. The action is lively, the music is catchy and the costumes pretty, attractive and, above all, they are clean.
The show is "clean," although at the Eighth Avenue a snappy line or two was in ovidence, probably pleced solely for this house.
"Amateur night" tis a poor time to catch a show at the mighth Avenue. It made little difference in this case, however, which is asying something for the show, ior unless the ontertainment is to the liking of the upper portion of the house they are inclined to treat the real ones in the same manner they do the amateurs. There is a reacon for the show carrying the name it does, though the plot of the two-act piece having no mere to it than the general ram. The frat act showi the deek of a pirate ship manned by the fomale portion of the company. A shipwrecked crow of cailors are picked up and made prisonera. At the finish of the firat act the veseel is wrocked. The crow and prisoners are atranded on a desort island, which gives the setting for the second aot.
A very good olio of five turns divides the two parts. The comedy is first rate. Moat is supplied by Joseph K. Wation, ieatured with the orgenigation. It is not tiresome or monotonous, due in a large measure to Watson's casy methode. The lack of long bits of "basineas," and a dibplay of rare good judgment in introducing the numbers at the proper periods help.
The numbers are axcellent. It is cafe to say that no othor burfesque show can brag of a set that appealed as atrongly, as a whole, to a house as those of "The Buccaneers" did Friday evening.
Sixteen choristers are carried, eight "show girls" and as many "ponies." The girls are ahead of the standard for looks and their attention to dressing should be complimented.
Allen K. Foster has staged the piece well, managing to put over several very effective groupings with the girls. An Indian number in the second act was the atrongest.
Marion Blake led it, and aided by the chorus made a good, fast, sparkling period. There were several others almost as good, among them, "Grand Baby," led by May Mack. A very good medley is sung by Watson and Miss Mack, "Sadie Salome." Watson puts over in this a brand new one (chatter chorus in German). It is a good idea and the "chatter" sounds doubly funny in the foreign tongue. "Lady Love," led by Helen Van Buren, was also a big winner.
The individual honors of the show fall to Mr. Watson and Miss Mack. Watson is a genuinely funny Hebrew. He is on the stage a great deal during the running of the show besides doing a fifteen-minute monolog in the olio. If Watson is doing too much it is not his fault. Dropping out of the olio might help him in the pieces, although he is doing too well with his talk and parodies to lay them aside hapharard.
Miss Mack (The Two Macks) is the soubret. What the cast lacks in principal vomen (there are only three) little Miss Mack more than makes up for. This is

May's first season in burlesque. From the start she can be put down as one of the best that the season bas shown. The girl is on the move all the time. Her feet and hands are never still. Burlesque has produced quite a number of these gingery coubrets, but it hasn't presented one who can come within a city block of Miss Mack for dancing. It is dancing, too, not the one routine used in every number and repeated for every encore. Miss Mack is there with all atyles and doesn't repeat a dance during her several numbers. With Costumes the girl never appeared in the mame dress twico. She made so many changes the count was lost. The one fault in Mise Mack's work is her enunciation, both when talking and singing.
John C. Hansen asciats in the comedy department. Hanson is a very good German and managed to get a laugh whenever opportunity precented itself. In the second act he pushed Watson hard for comedy honors. A little more of him in the opening act would have done no harm.
Helen Van Buren had trouble with her throat. Although putting over several songs auccessfully, she was plainly distreased. Judging from her efforts under difficulties Miss Van Buren must have a pretty voice. A rather elaborate wardrobe with only one unbecoming gown in the large display made Helen attractive all evening.
Miss Blake played an eccentric old maid in grotesque makeup. She injected plenty of spirit and got into thinga so a laugh usually rewarded her efforta.
William Harris was a very satisfactory "atraight," but with little to do. The other men also only figured in small ways. Burt Mack. brought himself into prominence with dancing. His hard shoe work is a bit too noisy. He may be wearing clogs that are over heary. At any rate something is the matter for he is not securing all he should for the really firstclass dancing he does.
In the olio made up entirely from people in the pieces, Miss Van Buren sang several songs, scoring a solid hit with "Put On Your Old Gray Bonnet." She is singing it better than any one heard to date.
Hanson and Bonet got a very good start with singing and talking, but went all to pieces in the middle and then picked up strongly at the finish. That talk in the center should be bolstered up.
The Two Macks put over a lively singing and dancing turn. The pair work almost too fast.
Alvin and Kenny closed the vaudeville section with a comedy ring turn that scored strongly. The pair have several new tricks around the rings, and the cermedy is first class. The comedian takes several startling falls. The act stacks up with the best in the line. Dash.

The Columbus penitentiary has a song writer and composer, Lee Mitchell, among its inmates. "Thinking of You," his latest song, has just been published in New York. As he is serving fourteen years for burglary, somebody else will have to "plug" it for him.

Jeanette D'Arville, of the D'Arville Sisters, has recovered from a severe attack of pneumonia.

Jule Delmar has purchased a home in New Rochelle, meaning a house and lot.

BRONX.
It's a big nine-act show at the Bronx this woek. The uptowner who kicks on not having his money's worth after looking over the array could never be satianted, even in a picture show. If anything, the program runs a bit too long. One act might be taken out after intermisaion without hurting the bill any. Every show soems to run good at the Branx, for the audience takes an intereat in it and all the acts are hits.
Ben Beyer and Brothers opened the show, and the bike brothers did extraordinarily well. Beyer has improved his offering a hundred per cent. since last seen. The riding and the comedy have both been bolstered up. Away from the tramp makeup is a good idea, even though it brought out the colored bellboy. Most of the comedy comes from the riding. One or two new tricks are shown on the unicycle, and the brothers have some capital team work.
Paul Quinn and Joe Mitchell with their one-act playlet in "one," "Lemon City," caught many a laugh. The piece is new to the Bronx crowd, and they enjoyed all of it. There is a quantity of bright lines ably handled. The "roots" were used by a couple of the following acts for big laughs.
The Three Keatons, without the aid of the younger Keatons, were a big scream. Buster improves with every show, and the youngster will undoubtedly be a better comedian as a man than he is as a boy, which is saying something. But Joe Keaton isn't a bad little comedian himself, though he will have to work on a home trainer if Buster grows much more.
Granville and Rogers and Adelaide Keim and Co. were fourth and fifth, respectively (New Acts).
Gus Edwards' "Blonde Typewriters" opened after the intermission. Anything wrong with the act cannot be laid at Gus' door, for it is dressed better now than ever, with one or two new effects. The trouble (and there is trouble) is all with the girls. They have simply turned the specialty into a posing act. It should be called "Gus Edwards' Blonde Models" (dressed). Of the six young women one only is working or taking any interest in the proceedings. She is the cute little girl with the tiny little voice. To avoid mistake, she is the only one who wears her hair plain, appearing better than any of the rest through this. It might also be mentioned that typewriters, as a rule. don't wear $\$ 10,000$ brooches down to business, even if they have them. There is more flash in this row of six blondes than there is in a Ziegfeld chorus. Joinny Stanley is working hard, doing all he can to save the ship, but the languid limousine air of weariness behind him is too much even for Johnny.
Max Gruber, with his animals, followed the blandes, and the first-rate animal offering pleased the house immensely. Gruber has put together as satisfactory an animal offering, as has been shown, and it deserves the reception given.
Cooper and Robinson followed, while Spissel Bros. and Co. with their knockabout acrobatic offering gave the bill a proper finish. The act is running much smoother than when first shown, and is now in first-class shape. There are "some" falls and "some" acrobatics shown.

Dash.

## AMEPICAT.

But nine ucts made us the program Monday evening at the American. The difference between nime and afteen is aix. One from nine leaves eight, and eight from fifteen leaves seven. That's all simple subtraction, but the mathematician can take a whack at this: Is Pauline equivalent to seven acts, as a tum by himself, or in the running time? (The announced policy of the American is " 15 Acts.")

The hypnotist is back at the American, at the top of the bill, and elosing the show to as much laughter as he always derives from his comedy "scientifie" number. In the second half there were but two acts ahead of him, the remaining six taking up the first part.
Monday evening the people present hardly made a crowd. It was raining blue streaks outside, but a few straggled in until by nine g'clock you could see something besides seats in the orchestra. This did not make an enthusiastic gathering, but there were enough about Montgomery and Moore, held over for the second week, to gather in the hit of the evenwith their crazy conglomeration. One of their best bits, besides the repeated reference to "Zit," the Evening Journal expert who can review an entire program in four agate lines (and the author of the team's best song "I Want a Home"), was the short travesty on the "Hula Hula" dance of Toots Paka, just ahead of them.
It was quite funny, and recalled that Miss Paka and her Hawaiian Trio scored the sqeond big applause success of the night, even if they did have to close with the dance in "one." The "Hula Hula" should have a setting, at least in "two." When mentioning "muscle dancers," slip something to Toots. The girl is there with some hip movement that suggests a "cooch," without a "cooch" in sight. The previous Hawaiian music on native instruments was liked to the extent of three encores for the player, and the bass scored with a slow song that seemed to hold up the act, though it did bring the grand noise. Mr. Bass should procure either a faster selection or one not quite so familiar among the deep-chested fellows.
Opening the show was The Wroe Trio, two boys and a very, very pretty girl. There may have been thirty people downstairs when the trio danced, but they picked up a nice encore, and would have looked good further down in this week's mix-up.
Terry and Lambert "No. 3" were also located badly, but pulled through quite well, with the handicap of singing "Sally in Our Alley" against them. While it is reckoned possibly by the pair to give this song a comedy twist, still they like it for harmonizing purposes, and the fun in it dnesn't go far enough. Their "Eng. lish Types Through American Eyes" brought forth likable character sketches, and many quick, also handsome, changes of costumes by Miss Lambert.

Junie McCree received a reception upon entering, and "Consul" closing the first part repeated his performance of last summer with some changes, which were also improvements, noticably his attempt to ride a bicycle while wearing roller skates. Sime.

Geo. Nagel wishes it known that the act he played at the Lincoln Square last week, reviewed in Variety under the title of "The Try Out" was not of that name, but another new one he was "trying out."

Sam Mahoney, the ice mixer, delivered a lecture at the Fifth Avenue Theatre on Wednesday morning on the physical beneat of sticking close to water. Mr. Mahoney is appearing at the houge this week.

Last Friday night the Court Theatre, Wheeling, W. Va., caught fire at 11:30. "The Girl From the Golden West" company had just left after finishing the performance. The house will reopen next week.

Edna Luby imitated Irene Franklin singing "Bringing Up the Family" last week when Miss Luby played the Alham. bra, New York. Miss Franklin was at Keith's, Providence, during the same period.

The Fourth Anniversary Variety of last week weighed 31 ounces, costing 16 cents per copy to mail to Europe and 8 cents to Canada. It was the largest special number ever issued by a theatrical newspaper.

Edward P. Sullivan, who was with "The Heir to the Hoorah," has a playlet, "Tam. Ing the Barbarian," taken from "Ingomar" with a moving picture prolog. Mr. Sullivan will show the playlet for the vaudeville managers.

Not many people are aware of the fact that Sam Scribner is a member of the Clivic Society's Committee of 100, a group of representative citizens of New York who are allied in the interest of a better tocal government.

The dramatization of "St. Elmo" by Willard Holcomb, known as the writer of many sketches and popular-priced musical comedies, opens Christmas week at the Academy of Music, New York. It will stay there two weeks.

Aaron Kessler has been permitted to introduce his application for membership in New York Lodge, No. 1, Elks. Joe Keaton, Al Gruehl and Harry Mock sponsor young Mr. Kessler, who is the fellow that is at Hamınerstein's.

Lavina Shannon, in "Fine Feathers," commences a tour of the western big time at the Grand Opera House, Indianapolis, Jan. 30. The piece is an Orpheum Circuit production, launched by Charles Feleky, head of the producing bureau.

Billie Montgomery, of Montgomery and Moore, had a small law suit in a municipal court delaying him on Tuesday. Mr. Montgomery didn't know whether to miss his matinee performance that day or postpone the action. He postponed.

George Fuller Golden is negotiating for a London appearance in a large music hall there, a difference of salary only preventing the elosing of the agreement. Mr. Golden will accept a few weeks commencing in the spring at his figure.


Paul LaCroir will open at the Empire, London, Feb. 28, next, for a run of six weeks, then going over the Barrasford tour for about twenty more. Paul Murray, of Morris' London office; placed Mr. La Croix, who has played abroad before.

Herbert Cyril, "The London Johnny," has brought suit in the New York Supreme Court against his wife, Charlotte Ruth Pearce-Brown, for absolute divorce, through his attorney, Maurice Harold Rose, of 140 Nassau Street, New York.
"La Danseuse," a foreigner, will make her debut ovey here at the American, New York, Monday. Boyd and Gilfain, also from the other side, will be on the same program, both acts booked through Paul Murray, of the London Morris office.

Martini and Maximillian have been booked through the Morris office for an English engagement commencing next February. Carson Brothers have also been placed by the same agency to open at Sheffield, Dec. 27. They sailed Wednesday.

The heavy steel work, including the main and cantilever beams, which were delayed for some time in shipment and again on the cars, arrived on the lot of the new Miner theatre, Bronx, last week. Immediately the girders began to move into place.

Stepp, Mehlinger and King, held over for a second week at Hammerstein's starting Monday, have been engaged as one of the opening features for the Roof show, opening May 30 next. They will add a fourth person to the act by that time, if not before.

The Three Keatons have been announced by the Shuberts as members of the company which is to present "Dick Whittington." Joe Keaton says he has seen everything they have written about him save a contract. He began cancelling his vaudeville time, but stopped it.

Pete Barlow, who broke in and handled the Hippodrome (New York) elephants, has purchased the Thompson \& Dundy dog and pony act, and will offer it to the vaudeville managers under his own name and control. He has been lately working it in the west as a vaudeville number.

Jack Norworth met Corse Payton the other evening. "Where are you acting, Corse?" said Jack. "Laying off," answered Corse. "Have you been injuncted?" inquired Norworth. "Nope," said Payton. "Well, you ought to be," remarked the College Boy student of law as he ambled along.

Sullivan-Considine have secured an option on a piece of property in Hennepin Avenue, near Seventh Street, Minneapolis, upon which a theatre may be erected. If the house is built it will be
modelled as much as possible after the Majestic, Denver, and will be ready to open next season.

While making an exit at the Garrick, Chicago, Sunday night, Lee Kohlmar, of "The Yankee Girl," slipped and fell, suffering a compound fracture of his right leg, just above the knee. He was immediately taken to a hoepital and the property man finished the show in his role. Monday night a new actor had the part.
Clifford C. Fischer, the vacillating agent, has rejoined the Marinelli office staff, probably by special request from Fischer. He has replaced Leo Maasse at the Berlin office, taking charge. S. Wollsteiner, who succeeded Maasse, will be Fischer's assistant. Maasse is in the London Marinelli branch, helping out A. Wolheim.

The judgment convicting Mrs. Ben Teal of conspiracy was reversed by the higher court on Friday last, and Mrs. Teal released from her sentence of one year's imprisonment. On Saturday Judge Foster, before whom she was tried, dismissed the indictments on the opinion handed down, the higher court having stood 4-3.

The management of the Lyric, Bridgeton, N. J., is reported to have changed with this week. Clarence Crane formerly ran the house. Mayme L. Crawford, Ralph F. Taylor and Lyda Lewis, who appeared there last week say they were obliged to divide the Saturday night receipts (\$36) to secure something on their weekly salary.

Florence Masterson, the youthful stenographer for Alf T. Wilton, surprised callers at the latter's office in the Long Acre Building early this week, by appearing in a draped empire gown with a train. In her usual short-skirted dress Miss Florence looks sixteen, but in her trailing empire she has the dignity and bearing of twenty-five.

The New York Court of Appeals, the highest tribunal in the State, last week handed down a decision confirming the decision of the lower courts, refusing a restraining order to John T. and Eva Fay, preventing a team of men from doing an expose of the "Thaumaturgy" act in vaudeville. Since the action was started John T. Fay has died.

Tom McNaughton, of The McNaughtons. is anxious to have it known that he has ceased smoking cigarettes. Tom is in tine far west now, and instead of intaking the poisonous smoke, he is inhaling some breezes they don't get in England. "Swearing off" is adding weight at a rapid pace, claims Tom, and goodness knows, the boy can stand a lot of it.

With the acceptance of the new post created for him in the Orpheum Circuit Offices, Arthur Hopkins will forego the management of the Brighton Beach Music Hall next summer. His successor has not been announced. The Music Hall, which will again be opposed by Dave Robinson's

Brighton house, will probably renew its franchise for United acts during next month.

A fire last Saturday morning gutted the building, 1418 Broadway, occupied in part by Helf \& Hager and Theo. Westman, both music publishers. The business of Helf a Hager had been carried on by a trustee in bankruptey since the petition of the firm was filed. Weatman recently started. Of all his commereial ponsesaions, two plates at the printer's only remained out of the blaze.

When Nell Lockwood and Harel Bryson (Lockwood and Bryson) returned to their home town, Los Angeles, at the Orpheum, 500 Elks turned out to greet them at the theatre, decorated inside and out. At the conclusion of the girl's act, the entire audience across, singing "Auld Lang Syne." If the Misses Lockwood and Bryson atrike many "home towns" they will soon be in the Mark Luescher class.

During a matinee last week at the American, while Nicholson and Norton were playing "Ella's All Right." Mise Norton, who was eating bread incidental to the playing, lost her voice for the remainder of the act through one of the crumbe lodging in her throat. Although she finished, the crumb annoyed her so tears were falling when it was finally dislodged in the wings.
G. Molasso produced his latent pantomime, "Paris by Night," at the Warburton, Yonkers, last week. There are twelve people in the production lead by Mina Minar. The Warburton is the Jack Norworth theatre, and doing very well. Jack is "looking over" acts in person for it. Last week "The College Boy" drove to the Unique on 14th Street in his auto to "catch" an act. "It wouldn't do."

The other evening Dave Genaro and Harry Mayo, of the Empire City Quartet were walking along West 50th Street. lointing up at the window of an apartment house, Mayo said, "Gates pays $\$ 45,000$ a year for that." "How can he do it, with only 'The Three Twins' out 9 " asked Dave innocently. "I meant John W. Gates, not Joe Gaites" Mayo snorted. Then Genaro had to do a foot race to escape punishment.

Leo Edwarls and Ed. Madden have written "Lord, How He Can Love," with a chorus reading:
"He don't know nothing about theology, Can't add two and two;
He don't know nothing about sociology, Broke when the rent comes due;
He don't know nothing about geology, Or the stars above-
Just plain, ordimary man,
But, Lord! How he can love!"
At a small-time vaudeville house near Pitt wburg, booked by the Gus Sun agency, an impersonator lately appeared. After his first performance he retired to the wings and remarked, "Well, even Cissy Loftus or Henry Lee couldn't make good here." "What do they do?" inquired the manager of the house. "Impersonate, like me," was the reply. "Well, I guess I had better write Mr. Sun not to book them in here then," said the manager as he withdrew. (J. Royer West told this.)

## HAMMERSTEIN'S.

In spite of a downpour of rain which the wind blew in sheets around the whole surface of Manhattan Island Monday night the house filled almost to capacity when the audience was all in. They strolled along until Valeska Suratt started to close the first half, which indicated that she was the magnet and made it further evident that there would have been a monster turn-away given an even break with the weather.
In first position Joe Cook (New Acts) passed fairly well. The Two Pucks followed. Away from the grasp of Gerry they lose the charm of childhood which formerly tinged their act with interest, and now come into evidence on their merits as entertainers. Monday night, on "No. 2," they found trouble before the light house until the "Merry Widow" wrestling-dance which capped their act with a finish which brought them rousing recalls. A number of acts on the program with pianos forced the Pucks, who also have one, into the early place.
Fred Bond and Co. entered third with "My Awful Dad," but the laughs came wide apart. The warming up process worked out when Stepp, Mehlinger and King held the stage, for they gave the spectators just what they seemed to want putting across the biggest hit of the evening. The chap who sang made old songs neem now.
Following intermission Armstrong and Clark began proceedings with a snap. The funny "slide and fall" which the blackface member of the firm has invented, was good for a laugh every time he pulled it and for the singing and piano playing there was warm appreciation. Their parody on "Carrie Marry Harry" provoked a scream for the finish in "one" but recalled many times, they stopped right there.
"Bwat Milligan," with little Vienna Bolton the shining star, got laughs for points all the way. Miss Bolton fairly captured the sketch and held it for her own.
Eighth was a hard spot for comedy talk and some singing but Smith and Campbell held their own without losing a listener. They are doing an interchange of laugh material which is right up to their standard. Preceding the pictures and going on within five minutes of eleven o'clock Ergotti and Lilliputians (New Acts) held their audience well.
Four of the nine acts on the bill had a piano. Walt

DESCRIBLE THE ACT.
Boston, Dec. 15.
The following is a sample of many let ters received here by the managers of the "small time" houses from acts seek. ing to place their own engagements:

## "Woonsocket, R. I.

Manager, Pastime, Boston
"Dear Sir: Rice and Derosiers are look. ing for an engagement the week of Nov. 28. We are comedy jugglers and off the slack wire. I will give you an idea of a part of our act which lasts from 10 to 15 minutes, maybe a little longer sometimes.
"Juggling 3-4-5 balls, juggles 3 balls in back, 3 balls while standing. Keeps juggling while getting in a lying position on back till head touches the floor. Keeps juggling until he gets on his feet again.
"Does other kinds of juggling with the balls, juggles swinging clubs in all new styles, which are very difficult. Does hat and cane trick, lamp on horse whip on his chin while standing and getting in a stooping position same as juggling three balls on his back on the floor.
"Juggles three and four knives, same as balls.
"Juggles five knives and five clubs and baton club. All these tricks are done on the floor and on the slack wire, too.
"There is also lots of comedy work going on all the time, including $\cdot$ many new and comical ones.
"We also do a talking and singing act if called upon to do so. We do our act for $\$ 40$ double.
"If you have an open date and would like our act please let me know st once "Respectfully,
"(Signed) Rice and Derosiers, "Comedy Jugglers.
"P. S.: No photographs."

## FREIGHTING COLORED TROUPE.

Washington, D. C., Dec. 15.
The Inter-State Commerce Commisaion has been called upon by one Joseph Chappelle, manager of a company of colored singers, to force several railroads to transport his troupe in two private cars on passenger trains instead of linkling them in with freight trains.
In defending themselves the railroad men declared that the condition of the colored company's two palace cars was such that they could not be hauled on fast trains.

## SMOKATION

## BY JOHI P. REED.

It's dellghtful :o tour the country with a uilnstrel organization,
When the food supply comprisen the cholcest vegetation;
When your traln of Pallmans doesn't stop at every station,
And your wardrobe embracea every known Broadway creation.
When at 11:45 you get no invitation
To atroll around the town bebind the musical aggregation,
When your engagemente are all of long duration,
Where the thentres and acenery defy all Imiltation.
It'a delightfin, when at tlmes you're prone to diselpation,
and Imblbe to the extent of Jovial Intoxication;
The manager tenders you a much needed short vacation,
And pays to sou, on salary day, sour full remuneration.

When you enjoy week tc week 'thll the geason's termination
The heartlest approval of a swagger congregation;
See your name emblasoned in electrical illumination.
And all the press comment meete your approbation.
Agaln I say (though with some bealtation)
It's delightfnl at each performance to deliver your oration
With Impunity, and with no fear of ite appropriation, By some contemporary with a "chooning" repatation.

## SETTLING CATCELLATION8.

Chicago, Doc. 15.
Harrigan and Giles, booked to play seventeen weeks on Western Vaudeville Association time, were cancelled at The Temple, Grand Rapids, last week, and have complained to the White Rats. When the matter was brought to the attention of C. E. Bray he offered the act seven weeks' work, but as Harrigan and Giles decided in the meantime to return to New York they accepted a week's salary instead. It is said that the team has twenty weeks in the east.
Leigh and Shone, who were cancelled by the United Booking Agency at the Irving owing to the house reverting to stock, settled with Washburne \& Irving by accepting new time. The United is conducted by very young men who signed the contract as principals. They will not do it again.
Shaw and Sargeant cancelled last September at Joliét and holding a claim against Lew Goldberg, at that time the manager, have accepted $\$ 25$ and two weeks' work as a balm.
Lew Rose, who had a controveray with Max Weber, agreed to an amicable settlement when Walter Keefe acted as peacemaker.

Beecher and Mayo are at the Trocadero this week. They were booked there once before and cancelled. They take this week's work in settlement.

## HOPRINS' ESTATE IN COURT.

St. Louis, Dec. 15.
Blanche C. Hopkins, widow of John D. Hopkins, who died here several weeks ago, has applied to the Circuit Court to have set aside two transfers of personal property which Col. Hopkins made last August. He then transferred to a trustee $\$ 20,000$ of park circuit and realty stock for his daughters, Emma and Ethel, by his first marriage.
His first wife obtained a divorce from him and is now llving in the east.
Blanche C. Hopkins claims that the transfers of personal property which Col. Hopkins made to his daughters defeats her dower rights.

## OPPOSITION FOR STRAUSS.

For several years Frank V. Strauss has had what has practically amounted to a monopoly of the theatre program publishing business in New York and Brook lyn. With the exception of some of the minor theatres he has furnished the play bills for everything in the line of thea. trical entertainment hercabouts.
With the start of the present season opposition sprang up ln the firm of the Major-Allen Program Co., which now print for four of the Shubert theatren (Comedy, Maxine Elliott, Weat Ind and Broadway). When the Naximova Theatre, which the Shuberts are building in Thirty. ninth Street, near Broadway, is ready to open that program will be added to the list. Next season the Major-Allen program list will run to twenty houses, it is said.

THE UNION DID IT.
Out in Cleveland a couple of weeks ago Manager Wolf, of the Plaza Theatre, cancelled Mullay and Winzel on throe day's notice. As a member of the Actors Union, Mullally went to the Central Labor Council in Cleveland with his grievance, and last Saturday obtained satisfactory settlement of his claim.

TRYING FOR SETTLEMENTS.
The Vaudeville Investors' Co., a land speculation scheme in which several vaudeville artists have become interested, is receiving the attention of Denis F. O'Brien, the attorney.
For several weeks now Mr. O'Brien has been working to secure a settlement for several of his clients, who are demanding deeds in return for monies paid in to the company for that purpose.
Among Mr. O'Brien's clients are Joe Keaton, with $\$ 2,600$ to his credit some where on the books of the company, and Billie Burke, with an account of $\$ 3,000$ paid. There are several others.
The principal promoter of the Vaudeville Investors' Co., or at least the most interested person connected with it in the effort to secure the actors' money was Will M. Cressy. Cressy is said to have disposed of all his holdings in the company before the slump occurred.
While Cressy was president of the Vaudeville Comedy Club, and during the early days of the organization of the company, it was often related how Mr. Cressy ordered a recess during the meetings, to personally solicit subscriptions for the land scheme. It is also said that Cressy remained around the club rooms after adjournment for the same purpose. There are several letters written by Cressy in evidence where he "presumed" consider ably in writing to prospective or present subscribers to the stock.
In course of time Francis J. Quimby, who had been a solicitor for the company, became general manager. The proposal of Mr. Quimby's name as a member of the Comedy Club, with a motion to let down the bars which permitted only artists to join, caused an upheaval in the club at the moment, afterwards smoothed over.
A proposition lately made by $\mathbf{M r}$ O'Brien for the clearing up of all entangled matters concerning his clients' relations with the Vaudeville Investors' Co. was re jected. Several explanations asked for by the lawyer on behalf of his clients could not be secured. He is arduously pursuing his investigations, and the results are ex pected to shortly become public.

## HEADLINERS NEXT WEEK

Valeska Suratt, Hammerstein's.
Carrie De Mar, Colonial.
Dazie, Alhambra.
Otis Harlan and Co., Fifth Avenue.
Eltinge, Pauline, Grace Hazard and Cliff
Gordon (splitting top line), American.
Montgomery and Moore, Plaza.
Simon and Gardner, Bronx.
Hetty King, Orpheum.
George Lashwood, Fulton.
Bond and Benton, Greenpoint.
chicago.
"Phantastic Phantoms," American.
Creasy and Dayne, Majestic.
CIncInrati.
Ourzon Sisters, Columbia.
R. A. Roberts, Orpheum.

NEW ORLEANS.
"Bathing Girls," Orpheum.
Severin, American.
BOSTON.
Henri French, Keith's.
Four Mortons, American.

## VARIETY ARTISTS' ROUTES FOR WEEK DEC. 20

WHEN NOT OTHERWISE'INDICATED.
(The rontoe hore givan, bearing no detees, are from DEO. 19 to DIVO. 88 , inoluarivo, do-






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Barron Billy Brigediers B B Barron Billy Brigediers B B
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Bedell Walter H Co Proctor's Troy


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Bells Denclag Four Majeatic Seattle


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| Cutty zabeth Margaret \& Enl- | Dupree Mabel Dale Sisters |
| Connelly Anna \& Eme | De Cortet \& Re |
| Cushman Wm F (S F) | Donaldmon Ruth ( ${ }^{\text {( ) }}$ |
| Crockford Jeasle (S F) | Dow Max (C) |
| Clart Ruble (0) | Donaldson Ruth ( $\mathbf{C}$ ) |
| Chart Chas K ( (C) | De Frankie sjlola |
| Carr George (C) | Delton Chas (P) |
| Clark 4 J | Dunedin Maudie |
| Cbirch Grace (C) | Dynes Daddy |
| Cornish W A (C) | De Lorle Chevalier |
| Carmen Berbard | Dale Marie G (C) |
| Cain John | Dale Mark T (0) |
| Clito \& Sylventer | Ducrow Jos (C) |
| Conway Ity | De Ifeon Mille (0) |
| Carroll Thomas (C) | De Fass Musical (0) |
| Cane \& Co Harrey (C) |  |
| Cressy M | Eltinge Nellie |
| Collins Nellle | Fanterly Fred 8 (0) |
| Cunningham Jean (C) | Emmet Katherine |
| Craig Blanche (C) | Edwards Ernest (C) |

Carruthers Mabel
Cariton Bill
Crawford J Maward (O)
Christina Frition (O)
Cooper Herty
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Callan Lilitan
Carleton Bily
( $P$ )
Cameron Al
cliford Coughlin Grace
Comam (
( $)$ Comam Ed J (O)
Carr Carolyn (0)
Claire Ina (0) Claire Ina (O)
Carroll Tom (O)
Catto Rhea (O) Caron \& Farnum (O)

Drina Max Moore ' (O
Douglage Chaa $N$ Drew Dorothy
Dedordoble Bloechee
Duvall Brothera (O)
DeLand Helen (0)
Dagmar Alex
Dare Grace
Dayton
Dayton Lewis
Dunn $\mathbf{M}$
Dunn V ar
De Veau Nelle
Densmore Beth
Dickernon Richard (O)
Davis Hal
Daly Beatrice (C)
Dowling James
$J$
Delmar Mae
Danlels Walter Dllworth Ollle
Dean Wanda (O)
(C) Derby Giadstone (C) De Mar Grace ( $\mathbf{O}$ )
Dale Theresa ( Durnnd Belle Dupree Mabe.
Dale Sisters Donaldnon
Ruth
( $O$ ) Donaldson Ruth (O) Delton Chas (P)
Dunedin Mandie Dynes Daddy De Lorie Chevalier
Dale Marle G (C) Daie Mark T (C)
Ducrow Jos (C) De leon Mille (0)
De Fajs Musical ( Eltinge Nellle Fmmet Katherine (O) Edwards Erneat (C)


| Ka | Buckson Bobert ( $\mathbf{O}$ ) |
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| Moadall Joe E ( 0 ) | Reed Johin P ( ${ }^{\text {c }}$ |
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| Mulball Terry ( 0 | R11 |
| Masarelllee James (c) | Revere \& Yulr |
| Mobemed Abdul (C) | Ray |
| Macka The seotoh | Stewart ${ }^{\text {ed }}$ |
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| Murphy m J (0) (0) | Smith \& Albee |
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| mulard Frank (0) | Saona Harry |
| ras Mrs | Samuels Ray |
| ming Mab | Smith Prank |
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| Munts Merie (C) | Semmers \& Lowers $\mathrm{CO}_{0}$ |
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| Mack Tom | smith Anthony |
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| mans Harry B (C) | Steveneon Hayden (C) |
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| Nelaon Ida Marie (C) | Smith Joseph |
| xon \& Moran (C) | Smulth Joseph |
| chous \& Croix | Sewyer Charry (P) |
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| Price \& Buttler | Ulirich prits (C) |
| Parker Victor | Uoor olle |
| Phillippe Beasle |  |
| Phullps Harty (C) | Van beeker mida $G$ (C) |
| eriman Herman | Valentine L (C) |
| Payne ${ }^{\text {Puly }}$ Harry W (c) | Vosel H A |
| Yreston George (C) |  |
| Trastor J (C) | Vinard J E (C) |
|  | Venetlan Street Mual- |
| Pranita (C) | Vaughan Miss D |
| Poilard Jack ( ${ }_{\text {c }}$ ) | Vivian Annle |
| Price milli | Vando Cart |
| 1/eek Frank (C) | Von zleber baroness (C) |
| Irulliam Carolline (C) | Vistorine Myttle (0) |
| ${ }_{\text {Perry }}$ Geo M ${ }^{\text {P }}$ | Vinard ${ }_{\text {Vernon }}$ Julee (C) |
| Pritzkow-Banchard |  |
|  | Weston R W |
|  | Webi Harry L L (C) |
| $\begin{aligned} & \text { Quninee Dan Dan } \\ & \text { Queea Tom } \end{aligned}$ | Wren Lew (C) |
|  | $\underset{\text { Wirlig }}{\text { Wintera }}$ Nallie |
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| Robbline $\mathbf{A}$ Redacto | ${ }_{\text {Whinton }}^{\text {Whatet }}$ Whitheld Joln $\mathbf{T}$ (C) |
| Rooe Cras | Weber George |
|  | Whlike Ewing |
| ${ }_{\text {Ritter }}$ R Morrit | Wetber Eddie ( ${ }^{\text {c }}$ |
|  |  |
| Richarda mombe | Whiliame * Mayer |
| Resprota Joe | Welch Mre Zen |
| Rivers Grace | White Charlotte |
|  | Wood Mre W Win (0) |
| Rankin Waiter 4 ( $Q$ ) | Waitera Buity (C) |
| Rocioz Madumo | ${ }_{\text {Wray }}$ Wras Elay |
| ${ }^{\text {Reynand ma }} \mathbf{F}$ (c) |  |
| Rusco Nat (C) | Wilsono \& Aneta (C) |
| ${ }_{\text {Rooee }}$ Jnillat | Warren Fr |
| nela a Mortoo (O) | Wert J |
| Rome Dave | Wrothe EA Lee |
| Room Delia | Wheelock Ohat |
| Rochte Aamoinetto | Whallem Mike |
| E000 Dave (0) | Winklor J $\mathbf{r}$ |



## E. E. MEAEDITH

## JOHE J. OCONLIOR

MAJEsTITO (Lyman
Orpheum Circult). Glover, ming.; ageat, Orpheum Circult). Thit week's bill in it entire-
ty one of the beet at the hoose for same time.
The early acts are better than generally seen. After the Monday matioee show ran with a smooth
ness, zreath increasing its entertalning value
Besit Bessie Wynne waiks away, with headiline boarn,
in spite of the diapoeition of the management
to permit Helen Grantley to share these honpry. to permit Helen Grantley to share these honors. merit, but it needs pruning before lt will be ex.
traordinary. It might be sald in her behalf that labor playlets are never exceedingly popnlar in
Chicago. The aron Oomedy Four, tremendoun
 hit; Olivettl Troubadours opened Monday night
Stelling and Revell, horizontal bar, oaly second
to Camile Tren oongs, chatter goes falriy well, but ia strung on
 $\underset{\text { opened, giving fair start; Bertie Fowler, pleated }}{\text { MMERICAN }}$ LeRoy and Clayton, many laughs, Nelle Wal lace, too much advance stuff to five np to bnt
is held over as headiner next week; fhean and


## NOTICE TO ADVERTISERS

To be certain of changes in standing advertisements ardered, all cosrections should be in the New York office of VARIETY by Twesdey afternoen, Standing advertisements are subject to change in whole or in part weekiy.










 Milliard Brothers closed.
KEDIIE (Wm. Melcolm, mgr. ; agent. W. $V$ not the prettien mall house in town th the
Kedzle, tocated on weat Madison Streat. Thit hoase replaced the Kedzle Airdome which playo
to Diz Duiliness all
anmmer. De Hollis 10 ors opened with a corking good comedy jngylin
 whech could be dropped without injary to hls
orrering. The act finibed
with
 applanies, and the thenm coloed stroas. Muntcal
Bentley plajed sereral melections






## GUY RAWSON

 FRANGES GLARE

# DICK and ALICE McAVOY 

## "Herald Square Jimmy"

| Inge of the Mowabogh |
| :--- |
| min |




# VELDE <br> TRIO <br> () 





## MAE L. MACK 0590




VERNON Mantuouss
HOTIOE TO MANAGERS, ARTIBTS AND FRIENDS: Bosd all Onistmes Prosents to COLORILAL THEATRE, MORFOLK, VA.


Change from oposing to closing the show. DEC. 18, BEEA'8, BUETALO.
ALT T. WILTON. Reproeemtative
DEC. 20, SHEA'B, TOROKTO.

# BOB ALBRIGHT 

"THE MAN MELBA"
TOAAL hamer ot 8\% ootavea




Addreas eare VARIETX, Oheage. IYRTLE VIOTOMTE ATD THE TWO EOLARS.

## VARIETY <br> ym zeonewax, IEw your axy.



AT YOLLOWDG RATES?
$8-2$ inoh single eol.e $\$ 4.00$ menthly, net 2 Inehes double col. 822.80 monthly, not
 Lerfer Space Pro Rata
Io adyertisement under this hoading acoepted for less than one month and no preforred position given. Remittance must acompany advertisements forwarded by mail.
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Publication Office tincs spoare
NEW YORK CITY
CHICAGO
167 Dearborn Street JOAM J. O'CONNOR E. E. MEREDIT: Representatives

## SAN FRANCISCO <br> 2064 Sutter St. <br> LESTER J. TOUNTAIN <br> Reprecentative

LONDON
418 Strand, W. C.
JESSE J. FREEMAN, in charge Cable "Jeastree: London"



 Morle sabbott has ain danclog act in ree
hearail, which she will prodnce after the drat of hearal.
the year.
Judge J. B. Pajne has parchased the Marlowe
 talne a botel as well ais a
Wullam Flemen opened on the Orpheam Clicnit at Des mones ths weet.
 frat street Theatre, and booklog through
Doyle's agency inatead of Edward R. Lang.

Herbert Lloyd bonght the Xmas decoration in
one of the blg windows at The rair, and will one of the blg wis
uese it in bis act.



$\underset{\text { Herman Lleb hat seenred }}{\text { twelve meeka on the }}$ Morris
Francis
Circuit
Conwal
Bert H. Oolton loft CuIteago Sundey for Do-
catur, to open for a tour of Anociation time.
Smith Davis and Martha Boacher, formerly lidentilied with the Chatrien B. Boacher, Pormeris
panlen in Chicago, are now in vanderilie with a

 Greenwood took her place on the bill at the
Jninin on Tuursay night. She left next morn$\operatorname{lng}$ for 8 St. Cloud, MInn., where she opened.
Grace Belmont was subatituted for Miss Mcla. tire on Frlday night. $\qquad$

 Feeke ago, and has been forced to cancel his
tlme. He will go to sailtarlum until be regalis bis bealth. ${ }^{\text {tin }}$
Elllott and spencer were to Mave tried thelr
new act at the Amertcan
tant Friday morning. new act at the Amertcan last Friday morning.
hut owing to inmited atage room at that time, the but owing to ilmited stage romen
arat showing was poatponed.
 revette Douncil Ka
H. W. Thompoon, an moncomer in the thentr-

An orerbeated stove in a nickel theatro man. aged by Addrow Hotinger at 2880 gibellold avo. and nla
ascapo.
 howe will be playid dally. The ceatios capactty of the hoons in 1,000. Charloe Berkell will
 Binger's forces.


 Enid Gray has been booked for elgut weeke
through the Koofo omice.
of Culcuawrence, arraned prominent newapaper man
 come arat-clase talent oo hand. He inatructed
 Kohl 1 notrocted Dave Beebler to bandie the party
that Mhas Roblnoon booked, and told Beeller to tale the acts out in his machine. Beebier ar.
rivod there promptiy
at falliod to arrive nathl nine, and the surprice thing
falled to occur. When the party reached the Campbeil renldence they tipped campbell orr
the more, and apologlea came from ail hands.
Glondower and Manion have recelved contracte Alice Roblacon, when tn Bulinge, Mont., Lant week, saje the thermometer was 40 degrees

The generally accepted atatement that Mr. and
 log Saturday, while her husband remainined $\ln$ the
omee. TheJ were separated over two minntes.

The Culcago owce of the white Rate woold like Lew $\Delta$. Ward, Fred. Wadieli, Albart Von Wilber.

 B. Scanion, as Bobly Gajior halds maili for each. That trlo (Heary Coben. Belle Dale and Walter Mcrariand) are now at the Hongariag, Oafo,
Harry
Buabe,
gave Buase, gave a box party at the Haymarket on
Wedneaday night of latt week lo hoor of Bert Lealie.

 changlige intact.
Mre. Adele Castellazit Tasco, denghter of Mr. poppiar profeulional botel on the North side,

Manager Glover, of the Majeatic, had his
worriea Monday afternoon in pianing the opening show throngh. The Ollvetth Tronbadourp eere
late in arriving, bot wired that they ate in arrivias. bnt wired that thes wonld reach
town by noon, and the show started with the



 Agnes Blial, formerly lagenue of the Marlowe Stock Co., opens in vauderille next week at the
Arch, an mall honse booked by Frank Q . Doyle.
May Gordoo, of Don and May Gordon, foll orr
 and appeared at the night shows.

The case of Webb ra. The Morning Telegraph
came np in the Mundelpal Court 13, and wai mot

The new Majertle, Evansillie. Ind., Win open
25.
It ${ }_{\text {2nerty }}^{25}$ it will bicago.

 began naling this weok.
modele Foy in "Mr. Hambot of Broadway"


 Kinotng Girim
Frakk Seymour, of Boymonr and Blin, epralined an m.

Budd Mensel ha no longer atage manager at What's the matter with Biley $\boldsymbol{\eta}^{\text {nom }}$ Hewman is

BFN PRANGIBGO EY Lefitio rougrati.

OBPBEDM (Martin Beck, zen. mgr.; agent,
 Harry Fox and Millerahip slotera, hit; Gari Nobet,











## BOSTON

## 

Room 215 Colonial Bldg.



 al li did here. Mullen and Corelil deo pat orer big. bit with theit comedy acrobatic trin.

 celved. Never elaborately ataged, it weemm that



 with eeveral selectione. in The attemptod comedy
 Chalk Line," a rural of the act changelch presented by Harlan Knight and Co. Was well recelved. Lightalag
 alderable improvement all through this act, and it front ranke if thoy continue to advance as thay bave aince last appearing here. Pictures.
WILLIAM PENN (Geo. Metsel, mgr.; agent. 1. B. A.). -If the atse of the audlence present on ents, le a ammple of the bnsloese done here weefthe patronage deroted to "'pop', rauderlile in
this city. The attractlveneas of the houce, the his city. The attractlvenese of the hoase, the blg atage, which gives ample room to handie an
act right. and bright acenery are strong amests
here, and it heipa a show conalderably. One drawback noticed on two or three visits was the tendency
ayatem of chunging atage wilts and an ancuan aetting for su act. It caumes a halt in the ohow, and this la never benencial to a rouderilibe bili, F. Artuga opened the whow with a neatly areased
equilibriatic set. showing one or two pew and catchy tricks, that of a one-hand walk belag cexcelient and very well done. Gllmonr and Las
Tour won plenty of applanse at the anleb of thelr Tour won plenty of applanse at the andeb of thelr
singing and tailing act. There la atrong need for
 danclng act of Cartmell snd Harria was the real idse sit one or two of the others. Those in fron Donve Flend," but Mlas Hisris" clever toe-dince und the speedy anlabing number took the palr off hy Mr. and Mra. Arthur Forbes, asalated by Gearg Alexsider. There la not much merlt to the act, the anthor of the aketch, adide the beat poin in a very attractive presence. The Brittons, col-
lored, with mome near-alnglog and their itvely
atepping, won fis vor. The Orlof Troupe of bar atepping, won favor. The Orlơ Troupe of ba gymanate alled in the closing poaltion in good
shape. The pletnree did not resch a high average. o. O. A.). Captala Jack smith and co. rur


| WEEK DECEMBER 20, PLAZA, | "Wight in an English linusic Hall": "Wight in Shimes of tavian" <br> YORK <br> ALF REEVES, Managet. |
| :---: | :---: |
|  | OOUISE DRESSE <br>  |
| BEESTME WNTM |  |
|  |  |
|  "The Stable-boy and The Girlie" <br>  | If |




# ARTHUR PRINCE <br> Miss IDA RENÉ 

I. I. BAUEZ, LOMPOM.

Oommuaioetiose, VARLETI, Mow Tork

## JAMES and <br>  <br> TALEDG $\triangle$ OT In "ORE" <br>  WIL © © <br> 

## DALY Â O'BBIEN



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# TW0 AHLBERGS 




## 

## HARDV TATC'S Now York England Aleatralia Africa

DESOLIPTIVE PINTBT EXTRAORDIAARE, Eqpedally "EETORX" Ficoe with ETEOTEIOAL ERcote


## EDMUND STANLEY AD

in one act Grand Opera, with Mlle. Hortonse Mazarott and Miss Othella DoMoss
dec. mo, bemmett's, momtreal.

## 

Tomporary eddress, VARIETY, Chioago. VAUDEVILIE. Loadon addrese, 108 gELBY ROAD.

## "THREE MUSKETEERS" <br> JACE DUREAY SAY EDWARDS (Athos) <br> J02 Targexi <br>  <br>  DEC. 18, OANP ETAR THEATRE, 8T. PAUL, MMRI. <br> JOHN W. <br> "World's Promior Oolored Featriloquiet."


Ash Mr. JOHM J. QUIGLEY.



## LOOK! LOOK! LOOK! <br> That Comedy Ring Act fou on the nymag mag.




DEAS, REED路 DEAS

Son.e Singing. Some Dancing Clother BiE Hit on Pan


## FRANK J, PARKERAND CO

## "THE MODERN HERCULEE"




PITTEIEAND, LASB.
EMPIRE
(J. H. Tebbetta, mgr.; agent, W. B. O.; rehearsala, Monday, 10 a. m.).-good danclng. act; WHillam Wolir and Co., opera.: tie playet, very good; Zara-Carmen Trio, neat
jugging act: Tenbrooke and Henery, comedian, kept the audience 1 n nproar; Sullivan Pagnelna
and Oo. "A C. $\mathbf{D}$. Packace." cever alietch
well acted; illuatrated well acted; illuatrated oogs by GE . Coughter and
m p .

ERADITG, PA.
ORPHEUM (Frank $D$. Hill, mgr.: agent, U.
 lionds. excellent. decldedis showy and clever
castlag act. B1JOU (Frank M. Ery
 and Demay, pleased; Yarrick and Loianda, Iangbing hit; Milas Nellson, well received. SGRAND (Corneins Keeney. mgr.; agent. W. S. Cieve-


## sagntaw, mioh

JEFFERS (C. W. Porter, mgr.).-Flanagan and Edwards, headiliner: Eider, mgr.).-Fianagan edy Jugglers, good; Chariotte Ravencroft, alng-
lng Hiollinat, very clever; Rooe and Severn, Very
 here; Three Mitchells (colored), good; Eehel Barr personator, good; Booder La Velle Trio. cilever personator, good; Booder La Velle Tric. clever
langh prodncers. MARGARET GOODMAN.

## BAY AMTORIA, TEL

 and Jean Carothers, aketch, pieased: Verne Phelps and Dora Cullenbine, musical act, ap-
pianse; Coden and cliford, s. and d., falr:
 jeatic).-Clipper Quartet, mgrs.; Rgent, Man and her Dandles, sketch, npplause; Dailan Romans, im.
personator, fair. HAPPY HOUR
(Tom Mlise. mgr.; akent. Snlifran and Const. dine.) Scott and Davis, musical. n hit: Loster

## BAVAMMAF, GA.

CRITERION (Frank A Hubert Bandy. mgrs.: clever: Raf and Cusic. grotenque work. Ane Boydeli Duo, s. and d., vers good; Ruth Burkett. glera, passable; Hal Mordaunt and Co jug Ilneri. Pictures and songx,-AIRDOME (Frank \& Hobert Bandy, mgra.: agrnt. Emplre Exchange), Syivia Summern and Co. In "Templic Valley";
 rector; Arthnr Incam, mgr.). Secrond week of
8Ig. Reindeld's "Lady Minstrels." to packe. honses. This week a satire on "The Soul Klsa,", GRAND.-Plctaren nnd mongs to Palr attendance. - ORPERED (Joseph A. Wilensky, mgr.: bourne MacDoweli and Vlrginia Drew Trescott in Man of the Penple," season's artistic tri.

vocallet, iwo extrewely alga-claba nambers; Dale and Lake, aketch, falr; Clark Bros., dancling, exmo, of the Lrcenm, announces he has leased the
Port Chester, N. Y , skating rink, and wili remodel it into an nop-to-date theatre. The abows will very probably be placed through the United
Booking offices' Family Department now booking the Lyceum. It is understood that poosesasion
will be had January 1. HARRYKIRK.


SHUBERT (Percy Waliing, rep.; agent, U. B. O.; rehearsal Monday 10).-Dean-and Price,
comedy sketch, good; Kalchi Jap Tronpe, very

## ALL REPORTS

contained in this issue of VARIETY
are of

## THIS WEEK'S SHOWS

commencing either Dec. 12 or 13

Reports from VARIETY'S correspondents all over are now forwarded by wire.
sxoux orit, is.
ORPBEUM (Martin Beck, gen. mgr,; agent
 Rowser and Hinkle. aiketch, weil premented; Mme good.

## GPORAYE, WASH

ORPHELM.-Arturo Bernardi heada, hit: Una peatedly encored; Four Readings, clever Mr, re.
 Studlo", musical treat; Dagwell sisters. and
Hopkins and Axteli compiete.-PANTAGER. Hopkins and Axtell complete., PANTAGE'S.Grace, and Hassan. good; MacLean and Bryant in "Ootsey," falr: Plerson and Garifid, went uell: Payne and Lee scored blg.-WASBINGColumbla Four, artists in their line; A. W. Fremont and "The Way of the Weat.". excelient;
"Our DancIng Bellen,".
hearty
reception; Emer. ald and Dufree, and Probst complete.
R. E. MCHUGHE.

## BT. PADL, MIMT

ORPHEUM (Martln Reck. gen. mgr.: agent direct; rehearsal Monday 10).-Creasy and Dayne, fne: Bla Clty Quartet, fine; Ies Myomotis, dan-
cers,
grod: Spalding and Rlego, acrobats. comcers, Rood: Spalding and Rlego, acrobats. com-
edy: Wyn and INe, Ane: Mary Norman. Imperedy: Wynn and lef, Ane: Mary Norman. Imper
sonator, clever; Rose Royal hnd Horge, Anf.
BEN.

## STAMFORD, CONY.

I. YCEIM (Anthony Geronimo, mgr.: agent. O. original routine, went hig: Graham and Ranlall falled to appear: Jenkins and Covert. s. Co.'s comedy went pollendidy; Blliy Grose and an amusing monnog: Sophle Berman, ill. aongs. O-11: DeNoyer and Dnnie Sisters, Eddie Markey. HAMBRA (C. F. Mennett and Darling. Mat. AI.
 Metzger replscing Miss $M$. $L$. Fynen, treasurer
of Of the Beacon Amusement Co., lessee. Mr.

 Clark Slsters, s. and d., good; Waterhnry Broe. and Tenney, muntians, very good; Prlacess Re
jali, excellient.
D. J. C.

VANOOUVER, B. 0 .
ORPHBUM.-Lee, Cooper and Rosto Zaleaka in 'The Operator," excelient: Hickey's comedy Opera Trio. well recelved; Edgar Badger, equilib. rist. Pair; Garner, Rankin and Grimn, Instrumentalists, hit: Eckert and Francis, inging and
alking. fair.
Mac.

## wABETMGTOM.


one of the best seen here this season. Beatrice
Ingram and Co. In "The Dnchess." was the de-
clded hit. Monroe and Mack were seen the thelr latest nonsense, "Taking the Third Degree", Yosco and Ly Lyong, as "The Harpist and the
Singer," liberal applause; Mildred Warren and Co. in "A Littie of Everything." Wleased; Min
nle St. Clair was better single entartainer; Dunbar'a goat clrens the vanal and McRae and Levering, ganghable eccennsed

 Tyson, a. and d., excellent; Theo. Fennall and

 Moulin Rouge is the attraction. Jnila sitnclair. telle are the leaders of the feminine and Joe Emerson. Mnrray Simons. Henry Henshaw and Arthur Putnam are the fnnmakers,
COL.0NiAL
Hugh J. J. Bryiawski, mgr.; agents, McHugh, Jefritiea and Oiver; mgr.; agents, Mc-
$9: 30$.) Carmen, Oriental dancer, songs,
sarmen, Oriental danceir, pleased; White, amused; Farley, in "̈A Littie Bit of Nonsense,';
appreciated.- SURPRISE (C. S. Wilis, mgr. apprent, Wm. Morris; rehearails, Monday, mgr.) Tordo, trickster; Berg, monologne; Braddock and

## WABEDRGTOF, D. 0

 CHABE'S (Winaifred DD Witt. mgr.; agent,U. B. O.; rehearsil, 11.). Beatrice Igram and Co., good; Dunbar'a Goat Circua, Cleverr Yosco
and IJona, hig bit; Minnle St. Clalre, pieased; Warren, Lyon and Meyers, good; Mac Roe and
Leverlig, very good; Monroe and Mack, langhter.
MAJEsTIC (F. B. Weston, mgr.). John. Carnend Cook; Minnie Stoter and Co.; Theo and



WHENETATG, W. VA.
APOLLO (H. W. Rogers, mgr.).-"Rlatto
Rounders" opened to capector. show made very good impression. Raymond and Smith siartog very good; gam Howe and Co. In $\because$ A Broken
Heart," extremely good. ©. HUTCHISON. WHKESBAREE, PA.
POLI'S (Gordon Wrighter, mgr.: agent, U. B. O.; rehearsal, Monday, 10. )-Bil blg hit. Topa,
Topsy and Tops, pleasing; Kensler and Dunn did nicely; Roland Weat, htt of hill; Hawthorne and
Bart, good; Willard Slmms, one hig laugh; James Thornton, favorlte, more popular than ever; The Vivians, sharpshooters, interesting. NESBIT, Pictures and vaudevilie. continuous performance.
(Harry Brown, mgr).-Five acts; pletures; bill (Harry Brown, mgr)-Five acts; pleturen: bill
changed twice weekiy: opens.- LezrRine.Broadway Glrls show hai been Improved since ias:
vialt and mach of the rough stofi ellminated. 16.18. "Follies of the Dayj"

## WOLOEETER, Hase.

POII'S (J. C. Criddle, mar.: agent. U. B. O.:
Monday rehearsal
10).-Good bill. "Bigh Life in Manday rehearsal 10).-Good bill. "Bigh Life In Abbott. repeats former ancceata; McKay and Cant. well. interesting: Gasch sisters, balanelng. bil: Kathryn Mlley, good: Wentwortha, Veata anil
Teddy, good.
A. T. C.

## YOUTGETOWI, 0 .

PRINCESS (Fiteh \& Hanitch, mgra.: agen Gus gun),-Gllmore, t.e Moyne and Perry, hangh cal: Royer and French, comedy ict: Alice mhe cal: Royer and French, comedy nct: Alice Bhat
don, mlasid Monday matlinee. C. A. IAFEDY.

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nees.' ${ }^{2}$.San Francisco "Examiner." Bindley's success at the Orpheum this week ls
the principal topic of coathe prinelpal tople of coo-
vernation among theatrical folks." - San "Franclaco Cor-
respondence "Show Worli." DID YOU GET A POSTAL?
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Squaro, and don't mind tolling Jou the Moyal Suitte
wore thero. Last night we played bofore Eing Bquaro, and don't mind telling Jou the Royal Suite
Were there. Last night we played bofore King
Kanuel, and now we must confess this puta na up

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Wish our friends the mame auooese as wo are
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THE KEATOME eailed for England, but they'll navar cail again.
For a man named Butt he cot the soat of Baster Keaton'a "Ded."
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 returs to his ofice he immediatoly laid out a route for the OrPMEU OXROUIT for this set,

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# EDWARD BLOOM LEAVES CAHN FOR THE WM. MORRIS CIRCUIT 

## Will Become General Manager of the Independent Vaudeville Chain on Jan. 3. Well Known and a Shrewd Operator

The change of base from the offices of Julius Cahn to the headquarters of the William Morris Circuit, by Edward Bloom will come to most theatrical folk as a complete surprise. Mr. Bloom takes on the new duties Jan. 3. The papers were signed yesterday, or were to have been. There is a single chance in a thousand of that not having occurred.

In the Morris headquarters Mr. Bloom will take the business management and direction of the theatres operated by or booked through William Morris, Inc., relieving William Morris from many burdens he has assumed, leaving the head of the circuit free to arrange programs, route acts and attend to the booking and show making end.
"Ed." Bloom is a shrewd operator, knowing both legitimate and vaudeville down to the ground. He has been supposed to be a fixture with Cahn. During the seven past years Mr. Bloom has given to the general management of the Cahn Circuit of popular-priced houses he saw the circuit grow from a list of six (which it had when he entered the office) to the 250 legitimate theatres now on the Cahn sheets.
Before and since linking himself with Cahn, Bloom engaged in vaudeville, dating back to the early "music halls" of New York City. For the past few seasons he has followed the advance of variety in the playing of every kind of bill in several New England theatres on the Cahn Circuit.
Whether Mr. Bloom has houses to add to the Morris Circuit he will not say, nor has he said anything regarding his future with the independent circuit, excepting that all his time will be devoted to the business of William Morris, Inc.

If Bloom enters the Morris headquarters as a salaried officer, his remuneration for
the position must be a large one, for he is what would be called "a high-priced man." It indicates a degree of confidence in the Circuit by Mr. Bloom who is thoroughly up in theatricals.

## MIDGET WIFE OF GIANT DIES.

Maurice A. Growdy, a seven foot giant, id mourning the recent death, in Hot Springs, Ark., of his wife, known to the stage as "Princess Nouma," a midget of thirty pounds. Four years ago these extremely contrasted persons were married. Last week the little wife died in childbirth. The baby was put in an incubator, and physicians say it has a good chance to live.

## BRICK HITS ROBERTS.

Oincinnati, Dec. 22. On last Sunday morning during the first rehearsal at the new Orpheum, R. A. Roberts stood on the stage chatting with Ethel McDonough, "The Devine Myrma." Mr. Roberts told Miss MeDonough of how one of his assistants, while on the stage of the Coliseum, London, was killed by a bolt falling from the flies striking him.
Mr. Roberts had no sooner concluded than a brick falling froin above struck him squarely upon the head, knocking the actor unconscious. He was obliged to forego the matinee, but gamely struggled through the night program he was headlining, though still dazed from the blow.

## SURRATT IN A PIECE?

It was reported this week that Vuleska Suratt and AI H. Woods has about reached an agreement for a starring tour, Miss Suratt to commence it in March under Wood's management, either in a new piece written by Paul M. Potter and to be called "The Dancer from Cairo," or as the titular player of "The Girl in the Taxicab."

## FOUGERE CLOSED AGAIN.

Eugenie Fougere is the Monday matinee closer. At the Fifth Avenue Monday, Eugenie had her experience of the week before at Montreal repeated, and left the program at once.
It appears from the talk that the Keith. Proctor management, somewhat alarmed at the reports from Montreal, instructed the Frenchwoman to "clean up" at the Fifth Avenue. Fougere did so, and was promptly closed for giving a weak performance. In Montreal the reason was just the opposite, her act there being termed too "strong" for the town.
It is said by the Monday matinee frequenters of the Keith-Proctor house that Eugenie had so many clothes upon her they weighed down her feet; likewise her hips.
An individual contract given by Hammerstein to Fougere for next week has been postponed, although the Frenchwoman is billed to appear at "the corner" Monday. She may play there following the conclusion of the four weeks booked for her in burlesque.
Early in the week Fougere "flirted" with the Morris office and a time was set for her to "show" at the American Tuesday evening, but she did not take advantage of the opportunity.
Before opening at the Fifth Avenue, the Morris office made her an offer of ten weeks and Fougere was inclined to accept, particularly as the Fifth Avenue management was looking for another act to replace her. The Marinelli office, which booked Fougere, insisted that she appear as agreed, which she did.

Fougere is asking $\$ 500$ a week.

## $35 \%$ DIVIDEND IN 2 WEEKS.

The passing of a 35 per cent. dividend in two weeks on the investment represented by one of the Lowe Enterprises companies, operating the Grand Street Theatre, New York, blocked the investors who offered Marcus Loew a big bonus for his lease of the house. The amount is named at $\$ 00,000$. Loew is reported to have said he would not accept $\$ 150,000$.
The Grand Street is a veritable gold mine in the small time class. "harging $5 \cdot 10-15$, holding 3,000 people, giving several shows daily, with policemen regulating the waiting crowds for each.

GREAT SKETCH, BUT TOO DRAMATIC.
(Special Cable to Variety.)

## London, Dec. 21.

Arthur Bourchier and Violet Vanbrough played in vaudeville for the first time Monday at the Palace. They precented a great dramatic sketch, "The Knife," but probably too dramatic .for vaudeville.
The playlet was written by Henry Arthur Jones. It treats of a famous surgeon called to perform a serious operation upon a close friend, and discovera the friend is the paramour of his wife. Notwithstanding he successfuly operates upon the man.

## BULLIER NOUVEAU OPENS. <br> (Special Cable to Variety.)

Paris, Dec. 20.
The Bullier Nouveau opened on Saturday under the proprietorship of Maiche \& Blaisot. It is on the former site of the famous "Bal Bullier" ballroom, in the Latin Quarter, and the only establishment of its kind in the vicinity.
The music hall plan of entertainment is in effect, and a full trial will be given the scheme, even to the playing of English and $\Delta$ merican acts.
Leon Toison is the general manager; M. Roch, late of the Paris Opera, musical director.

## PRIZE FIGHTER AT OLMYPIA.

(Special Cable to Variety.) Paris, Dec. 21.
Taking after the lead adopted by the American and English halls, of playing pugilists as features, the Olympia has introduced into its program Marc Gaucher, the French champion, who spars with MacMea, the latter also giving a bagpunching exhitition. The couple are proving a big attraction.

## NIBLO GIVES UP TOUR.

The travelog tour started by Fred Niblo. the monologist, has been abandoned. He reopens in vaudeville at the American, New Orleans, Monday next, having engaged for twelve weeks on the Morris time.
Mr. Niblo arranged his travelogs at a big expense, and has a large sum of money invested.

# COURT FINDS NEW POINT IN THE COMMISSION CASE 

# Gives Judgment for the Agent in Homans vs. Elinore, and Says Plaintiff Could Have Charged More. 

Judge J. J. Spiegelberg of the Municipal Court handed down a verdict in favor of George Homans, the agent, for $\$ 182.50$ the full amount claimed in Homans' action against Kate Elinore and Sam Williams for commissions upon seven weeks salary paid the act by the William Morris Circuit.
A defense had been raised by William Grossman, of House, Vorhaus \& Grossman, that under a New York State law of 1908 commission upon a contract for over four weeks of over five per cent could not be collected. Mr. Grossman set up that this payment had been made through the Morris office deducting the mount weekly from the act's salary, and that Homans was debarred from pressing his claim.
In his decision, Judge Spieglberg, after going into the merits of the case, says by Chapter 20 of the Consolidated Act, a re enactment of the Laws of 1906, an agent is entitled to charge for the employment of a theatricul artist (not included in the specifled classifications) the full first week's salary, in this instance amounting to \$550. As the amount of Homans' claim was considerably less than this amount, ho question could be raised. The Court added on to the agent's claim the amount deducted by William Morris, altogether making 385 , which was still inside the limit.
The Court also says in its decision that, while Homans sued for seven weeks' commission, or the exact time Miss Elinore and Mr. Williams had played for Morris, there was no reason why he (Homans) should not have brought his action for the full amount due, since the Court held that he was entitled to recover, as tne entire fee was due upon the agent procuring the contract.
The Court did not pass upon the ques. tion whether two agencies violate the statue by charging two full fees, saying that point was not before it for decision.
The commission question may require a further legal adjudication, for under the facts, as stated to the courts, the Elinore act signed with Morris for 25 weeks at $\$ 550$ weekly. Homans' commission as agreed, flve per cent. on each week's salary, would amount to $\$ 087.50$ in all under the contract, while the Morris office would receive as much for the full term, or in all for the act to pay $\$ 1,375$. The Court states that only the first week's salary of $\$ 550$ could be collected as the agent's fee.
August Dreyer, the attorney of 154 Nassau street, who successfully pleaded the case for Mr. Homans, when asked by a Virtety representative what effect he thought the decision would have on the sigency law as it now stands, said:
-I think the entire law will be practically taken off the statute books, if not through decisions of the court to follow and be joined with this, then by the inconning Legislature, which will most likely enact a new measure.
"A theatrical contract is not one for the fiscal year, of fifty-two weeks. It is by the season, commonly considered forty weeks, and according to the statute now, if a person were to play fifty-one weeks he would not be working one year pursuant to the law, which is a point I do not think can be maintained in the matter of a theatrical person.
"Under the law which the Court makes this decision, an agent is entitled to only the first week's salary if the contract is to run less than one year. If the term of the agreement is for one year or longer the agent is entitled to five per cent. of cach week's salary. Were the contract made for forty weeks, under this decision. still no more than the first week's salary could be accepted by the agent, while it an act engaged for but six weeks, the same condition prevails.
'This particular law was intended for commercial lines, not the profession, and I hardly think it would be construed by the higher courts as applying to theatricals."

Mr. Dreyer was informed that Miss Elinore and Mr. Williams have delivered a release from the remainder of their contract with the Morris office. He was asked what position that left his client in.
"It makes no difference to us," replied Mr. Dreyer. "We completed our work when we procured the Morris contract for the act, and as the court says, we could have brought an action to recover the full amount, up to $\$ 550$. Now we shall proceed to sue for the remainder due. If necessary, we shall go up to the highest court, in the belief that Mr. Homan's contract to receive five per cent. weekly during the full life of the agreement, is a valid one."

## SHUBERTS OPENING TWO.

The Shuberts will open two companies tomorrow, Christmas Day. "The Watchers," a play with five people in the cast, will start in Baltimore, and Florence Roberts will open in Syracuse. Miss Roberts will present "The Transforma. tion," an adaptation by Rupert Hodge from a foreign source. White Whittlesey will be her leading man. Catherine Countess will be the principal in "The Watchers."

## BECK GOING TO COAST.

In the early part of January Martin Beck will leave for San Francisco, remaining away from New York for about a month.
Mr. Beck will probably have company to the far west, but just who hasn't been told. The object of his visit is believed to be an important one.

Harold G. Williams and Alice Frances Thurgate, of England, were married the latter end of last week. Young Mr. Williams is a son of Percy $\mathbf{G}$.

DOCKSTADER CHANGES MITSTRELS
During the past week the Lew Dockstader Minstrels, as usual, "layed of"" before Christmas. The opportunity was embraced to change the show around. The people with Dockstader all season are relained, and there will be no additions to the company, but when the show opens in Boston Monday next its material will all be new, and the program entirely shifted around with a view to improving the performance.

## FUSS OVER SONG.

Boston, Dec. 22.
There is a fuss in "The Jolly Bachelors" over a song. On behalf of Emma Carus, House, Grossman \& Vorhaus, of New York, through Jacobs \& Jacobs, local attorneys, have served notice upon Nora Bayes and Jack Norwort'n not to sing "Has Anybody Here Seen Kelly," which Miss Carus claims ownership of.

## NEXT WHITNEY SHOW.

The next production to be made by Fred C. Whitney will be called "Baron Trenk." Nothing beyond that has leaked out. The date of production is in the distance, but before the end of spring. Remick \& Co. will publish the music.

## 12 YEARS' TIME AFTER "SHOWING."

 London, Dee. 16.A young comedian named Julian Mack was brought into London last week by Ernest Edelsten, the agent, to deputize for Wilkie Bard at one of the Syndicate halls.
Mack did so well that the Syndicate placed him under contract until 1921, and he will play about 25 weeks each season on that time.

## KENDALL CLOSES OWN SHOW.

Up in the northwest last week Ezra Kendall, in "The Vinegar Buyer," playing on the John Cort time, closed his own show there through failure to appear for performances.
The theatre he was then appearing in was obliged to refund the money taken in and the tour was abandoned, throwing from fifty to sixty people engaged with the company out of work.

## A PARIS REPORT.

Paris, Dec. 13.
It is reported here that Dorothy Rus sell, daughter of Lillian, is engaged to marry Prince Mutsuhita, who claims to be a nephew of the Emperor of Japan. The Prince is now on his way from Japan to San Francisco, and the wedding will take place next month. The "romance" is said to have begun when Mutsuhita was a student at Yale

## LASKY'S "FAT" ACT.

Jesse L. Lasky's next and newest vaudeville production will contain men, nice, big, fat fellows. Mr. Lasky has named the act "The Fat Man's Club."
With this latest production Mr. Lasky is making a departure, leaving musical comedy, and going in for fun only, to be obtained by the bulk weight, measured fore, aft, up and down.
The piece will first play, it is expected at Ben Harris' Young's Pier Theatre, Atlantic City, Jan. 17, coming into New York shortly after.

GOING WRONG ON THE COAST.
San Francisco, Dec. 22.
It is understood the lescees of the Valencia have notifed the Shuberts to with draw all attractions. None has been booked for after this week.
The Shubert house in Seattle has been dark for two weeks. Portland (Shubert) is closed this week. "The Gay Musician," a Shubert show played to $\$ 500$ gross on the week in the northwest, a record for poor business.
The Valencia is a possibility as a Bolasco stock house. It may be leased for that purpose if only to circumvent E. H. Blackwood of Los Angeles, who wants a theatre here in opposition to Belasco.
This story is denied by the Belasco people, though they have held a conference with J: Clarence Green, of the Valencia.

## adVERRTISING CIRCUS FASHION.

The William Faversham management are going for business circus fashion, after the holidays. They have engaged an oxperienced circus agent to advertise alone railroad lines centering in towns where the big production will play, following the manner excursions are run by the circusee in conjunction with the railroads in summer time. It was in this way that the fame of "Ben-Hur" was first spread when the play was staged. The scheme will now be worked extensively for "Herod."

CONSTANTINE GIRL SPRANS ANELE
The Constantine Sisters are not appearing at the Fulton, Brooklyn, this week, Florence Constantine having sprained her ankle in the Hotel Cadillac last Saturday evening.
"The Country Choir" replaced the girla.

## RENE DAVIES REAPPEARS.

Chicago, Dec. 22.
Rene Davies has been booked to open at the Majestic, Dec. 27. In private life Mise Davies is Mrs. George Lederer. Her lant appearance was at the Auditorium some time ago with "The Girl Rangers."
George W. Lederer, manager of the Colonial, and Miss Davis, his wife, were sued Monday for 8700 on an unpaid wine and liquor bill, filed by Hanna \& Hogs. Lederer declares the suit was brought through spite work by Julius Kessler and Julius Altman.

## RICE BACK IN HARNESS.

Edward "Evergreen" Rice bobs up again as a promoter of entertainment, and will tomorrow (Saturday) start a production of "Cinderella" after the fashion in which he introduced it into vaudeville. Carnegie Lyceum will be the scene and the plan is to run three weeks. He has assembled a special company with Isabelle Dainty as the Cinderella; Geo. Fortesque as Clorinda, Jeanette Lowery as Prince Charming, Blanche Homans as Candini, Lelia Thompson as Thisbie, Walter E. Perkins as Baron Balderdash, and Lelia Blow as the Fair Queen. In the production will also be Rose Vane, who made her entry into vaudeville last week at Yonkers.
Mr. Rice will style the venture "The Young People's Theatre," giving two performances daily, opening with a Christ mas matince.

# LAUDER'S WESTERN ROUTE. 

San Francisco, Dec. 22.
at Dreamland Rink for the weak com. mencing Jan. 10 Harry Lauder and his Road Show will appear in San Frameiseo for the first time. The Lauder show will play Los Angeles Jan. 7-8; Portland, 17; Seattle, 18-18; Vancouver, 20; Tacoma, 21 ; Spokane, 22.
The engagement of Lauder at Salt Lake City in the Mormon Tabernacle there will be on Jan. $\delta$.
This is 'the western route of Lauder's as far as can be learned at thic end.

Vancouver, Dec. 29.
A report is out that the Fiary Eavitor Road Show will appear here for one night, Jan. 19, at the Imperial Rink.

The Harry Lauder Road Shem will play the second week of the Orphoum, Cincinrati, opening there next Sunday (Deo. 26). From Cincinnati the show goes to Denver, playing the latter city Jan. 3, and then losing a day to Salt Lake, also losing another to Los Angeles, the only lose of time anticipated in the 6,600 mile tour to be made by the Scotchman.

In the traveling show to be seen on the coast will be Julian Eltinge, Marimba Band, Bennington Bros. and Zimmer, besides another, perhapa. The Morris office offered Cissie Loftus the tour, but Miss Loftus' husband made conditions, and insisted upon the imitator's ealary previously paid, 81,750 , which blocked the deal. Morris' idea in a big company aurrounding Lauder while West was to waive profts for the resultant advertisement. The addition of Eltinge is with this in view.
Joe Vion has "gone ahead," making his first stop Denver. Ted Marks, reconciled to the advance plan, also is abead, having stopped off at Salt Lake.
Four weeks' further postponement of English time has been obtained for Lauder, extending his American stay under the Marrie management until Mreh. Lauder is still under contract to the "Syndicate Halls" of London for three mere years at $\$ 600$ weekly. They are "old contracts." New agreements made by the Scotchman with English managers call for $\$ 2,500$. He now receives weekly with Morris, to be exact, $\$ 4,600$. Of this Lauder is required to pay one-half the amount for his weekly release abroad, about $\$ 1,500$ in all, the Morris circuit making good the other half. It is estimated that Lauder will return to England with over $\mathbf{\$ 1 0 0 , 0 0 0}$ as the profit of his engagement.

TWO MODELS ONE.
Chicago, Dee. 22.
Morris Kaplan and Nellie Rafierty, of Maxim's "Models," were united in marringe last week at Springfeld, III.

Timothy 1'. Sullivan ${ }^{\text {( }}$ (Young Tim") llicl at his home in New York Wednesday, Dec. 22, a victim of tuberculosis of the throat and a general nervous breakNuwn. He was an influential member of the New York Board of Aldermen and prominent in local politics, also concerned in several theatrical enterprises, principally with Felix Isman, William Morris and Larry Mulligan. His death will not affect the theatrical ventures in which he was interested.

## SCANDAL OVER BERERTIT.

Philadelphia, Dec. 22.
There has been considerable comment over the recent benefit given at the Chestnut Street Opera. House in this city for Laura and Florence Reed, the aged sisters of the late Roland Reed. A suit in court may result.
The sisters allege that notwithstunding the reports that large sums of money were donuted by actors and former friends of their brother, they have not received their ehares from the beneft. George C. Brotherton of this city managed the affair and arranged the bill. Charles J. Ross was the atage director of it.
In defense of the charge Brotherton is said to have fixed his accounts as follows: Receipts-Donations, \$322.88; flowers and tickets sold outside, 8127.50 ; sold at Opera House, 8190 ; total, 8640.38 . Ex-penditures-Oct. 11 to Dec. 15, office and personal, $\$ 341$; advertising, $\$ 11$; total $\$ 452$. Net balance, $\$ 188.38$, of which the Reed sisters received fifty per cent., or $\$ 94.19$ to each.
Brotherton admits he arranged to give the benefit and signed a contract with the Reed sisters to receive fifty per cent. of the net profts. He says he hired an office in the Mint Arcade, bought furniture for \$110, employed clerk and office boy, and solicited aid from actors all over the country. He said he sent circulars to 300 theatres. Severe criticism follows this announcement, especially the $\$ 110$ for furniture for the office, which was donated by Felix Isman and of the "personal and office" expenses. It has been figured by a local manager that with theatre, light, service of stage hands and orchestra given free the expense should have been but a few dollars.
The Reed sisters have placed the matter in the hands of Attorney Henry M. Dubois, who will verify the figures Brotherton is to give him. It is said that many of Roland Reed's friends have sent money to aid them. Francis Wilson sent $\mathbf{1 1 0 0}$, and Grace George, James T. Powers and others also contributed to the fund.

## "GEISHA GIRL" DESERTS.

## St. Louis, Dec. 22.

"The Geisha Girls" left town last Saturday without Matsu Moliani, the prettiest and liveliest of the collection of Japanese Misses. The act appeared at the Columbia. During the stay Matsu saw a chop suey palace, which looked so good to her she is now the cashier in it .

## BAD TIMES FOR ONE-NIGHTERS.

Chicago, Dec. 22.
The majority of the one-night stand attractions are resting this week, and glad of it, for the small vaudeville houses have cut into them materially.
The shows traveling out of Chicago are doing ordinary business. One troupe costing 8500 a week to operate showed a profit of $\$ 70$ week of Nov. 22, loss of $\$ 30$ week 29 and $\$ 168$ loss week Dec. 6. "The District Leader" lost $\$ 2,500$ in Ohio and Indiana and closed until it could arrange to play better territory.
"The Red Mill," one of the larger "onenighters" traveling out of here, has been doing a fair business. Harry Askin's "Lo" has been closed, temporarily, at least.

## SHORTAGE OF "FEATURES?"

It is said the United Booking Offices is being pushed so hard to locate "features" through the scarcity of new material that for the first time, it has been noticed, the Percy G. Williams office in the United suite now looks over the big "route book" of the agency for large turns.

It has been expected that a short market on "big acts" would occur, but it was not looked for until the latter part of January or in the early portion of February, and to last until the musical comedies with the other shows closing early released a new supply for "voodville."
In speaking of the condition this week a producer who knows vaudeville and his business very well, and is also close to

## patline laying off.

There are atill eight weeks left unplayed on the Morris Circuit contract which Pauline holds, but the hypnotist is laying off this week, with no assignment on the Morris time for next week. Pauline was engaged by Morris at $\$ 2,000$ a week for twenty weeks of this season.
There were reports of Pauline starting an action against Morris. When William Morris was asked about this he said nothing of that kind had reached him. Mr. Morris added that he had talked it over with Pauline, and understanding he had had offers from other circuits in this country, also Europe, suggested that Pauline accept one of these, returning to the Morris time to complete his contract later on.


THEATRICAL PHRASES
BY
HENRY CLIVE
NO. 5.
"House dark."
the booking system of the United, said to a Variety representative: "I think that article in your Anniversary Number 'The Producer Has Gone' was just right. It is exactly what I would have written. There is no answer.
"It's impossible to hold producers under the system such as is practiced. The idea of leaving it to one man to jot down on a brown slip or a pink slip the particulars the producers may give, with no assurance that the pink slip or the brown slip won't reach the waste basket. The producer is discouraged before he even gets a hearing, for you can't call this a hearing. The best proof is that so few productions have resulted from the 'system.'"

Billie. Crosa, of Cross and Holden, has recovered from his recent illness.

It is reported the Pantages Circuit has submitted an offer to Pauline. How his affair with Morris will turn out, no one knows just now.

## MORRIS IN VANCOUVER.

Vancouver, Dec. 22.
J. C. Hines, representing William Morris, Western, Inc., has stated that arrangements have been completed in this city for a Morris vaudeville theatre. It will be centrally located, and cost $\$ 200,000$.

## IMOGENE COMER'S REAPPEARANCE.

Seven years ago-at Parcy G. Williams' Orpheum, Brooklyn, Imogene Comer, the singer of ballads, retired from the stage following the week's engagement. She is to return to vaudeville, appearing Sunday at Hammerstein's.

FROM 5-10 TO \%1.
North Adame, Mese., Dec. 22.
The Richmond Theatre here, playing the cheapest of the small time shows (pictures and a couple of acts at $\delta-10$ admission), has been taken by the Shuberts for two nights weekly, when their traveling combinations will stop off to play in the house at $\$ 1$ admission. On those night the "bill" will lay off with full salary.
Narth Adams is a "college town," probably the excuse for the move.

## COMEDY CLUB OFFICERS.

The annual election of Vaudeville Com edy Club officers will occur Dec. 30. On Sunday last Charles IF. Smith, the sole nominee for the presidency, had not deter mined whether he would accept the proffered nomination, though influences were being brought to bear upon Mr. Smith to step into the office James J. Morton is vacating.
Mr. Smith said the duties of the presi dent demanded such strict attention and time he wanted to see his way clear.
The other offcers to be voted for, with out opposition, are Bob E. Matthews, secretary; Frank Otto, vice-president; Robert Rogers, vice-president; Harry Tighe, vice-president; Harry Denton, treasurer and Johnny Johnston, chairman of the House Committee. The officers compose the Board of Directors.

## DESERTS HIS BRIDE

New Orleans, Dec. 22.
Nothing has been heard of Lewis Gold, who deserted his wife here last week. Mrs. Gold is said to be the daughter of a New York dresemaker. She met her hus. band while he was performing in a moving picture theatre in the metropolis.
Shortly after arriving here, Gold vamped, first disposing of everything salable the couple had. He is thought to be in California. The wife is destitute.

## DOESN'T BLAME "PICTURES."

Chicago, Dec. 22.
Eugene Moore, thoroughly acquainted with conditions in small towns, is loathe to believe that picture houses are responsible for the falling off in business of the one-night stand shows. Mr. Moore says he can show by figures that business is no better in towns without picture houses at all than in those where pictures and vaudeville are in great favor.

## DIVORCE AND ALIMONY.

Cincinnati, Dec. 22.
Mrs. Sadie Bauer, wife of Daniel Bauer, proprietor of the Majestic, has secured a divorce on the ground of adultery. The court awarded Mrs. Bauer $\$ 5,000$ and $\$ 20$ weekly during her lifetime.
Charlotte La Ture, a vaudeville player, was named as co-respondent.

BONCI MAKES A HOLLER.
The Metropolitan Opera House tenor, Bonci, let forth a yell on Monday when the morning papers carried a story he had engaged with Percy G. Williams to give a series of grand operatic concerts in the Williams vaudeville houses following the closing of the opera season.
Bonci sent out a denial. At the Williams office it was said that Bonci's own press promoter first issued the yarn.
The tenor threatens to sue somebody for $\$ 100,000$.


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Voh XVII. DECEMBER 25 No. 3.
Merry Christmas!
Dr. Keis is ill with pueumonia at Bellevue llospital.

Bill Dillon has been ordered to rest for a few weeks by his physician.

Maude Allan will present her "Salome" dance at Carnegie Hall Jan. 20.

The Four Dixons are at the Majestic (Morris), Toronto, this week.

Joe Shea commences to book a small house at Elmira, N. Y., tomorrow (Sat. urday).

Bransby Williams makes his American reappearance at the American, Chicago, Jan. 10.

Howell and Scott opened on the Morris lime at the American, Boston, last Monday.

The Marinelli oflice says the Martinetti and Sylvester action against it has been "ithdrawn.

The Four Konerz lBrothers are organizing a "No. 2" act to play the smaller time in the West.

## LOOK OVER THE LETTER LIST

Fred Ourtis, of the Morris staff, has returned to the New York offices from the Chicago bragnch.

The Marinelli office has placed Herry De Coe to open at Marinelli's Olympia, Paris, next September.

Alex. Carr returns to New York within a few days and will probably play on the Morris Circuit Jan. 3.

The 3 Yoscarrys open at Calgary, Canada, on the Pantages Circuit, Jan. 10, en gaged by Louis Pincus.

Vera Michaelena will appear at the American, Chicago, Dec. 27. Following, she will join a Singer production.

The Auditorium, Auburn, N. Y., will play a Morris vaudeville show Christmas Day, placed by William Josh Daly.

The starring tour of Julian Eltinge under the management of Al H . Woods lias been postponed until next fall.

Eddie Garvie with the Frank Daniels show has been assigned a principal rola in "Dick Whittington" by the Shuberts.

Marc G. Dale and Mamie Kendall were married Dec. 16 at Chicago. Miss Kendall was formerly known as "La Auto Girl."

There has been a great deat of oxpress and registered mail matter (Christmas) receivod the past few days. It is listed under LETTERS.

Al Davis has returned to the Morris leadquarters, handling the advance press work for the Lander show from that office.
"Ma Gosse," the big hit of the season at the Palace, London, opens on the Morris Circuit at the American, New York, Jan. 10.

May Yohe is showing New York her "single" turn for the first time at the Lincoln Square the three last days of this week.

Irene Franklin returns to her tour of the United time at the Temple, Detroit, Jan. 3, with twenty-one weeks booked ahead.

Henderson, Thurston and Company ing. "An Irish Diplomat," is "trying out" the piece at Jeff Callan's honse. Lewistom, Me., this week.

Belle Hathaway and her animals filled the opening in The Bronx bill this week left open through Lavine and Leonard being unable to appear.

Harry Armer has returned to the seat of musical director with "The lion Tons." Mr. Armer travelled with "The Gay Mas. queraders" for awhile.
"Just a Wife," the new Eugene Walter flay which David Belaseo is producing, will open Jan. 17 at Cleveland, with Bobly North in a principal role.

Frederick Bond and Fremont Benton have cancelled their vaudeville engagements to enter a forthcoming production.

Next week (Dec. 27) at the Plaza is the last for Cissie Loftus under the Morris contract, not Jan. 27, as wrongly printed last week.

The Richmond Theatre, Stapleton, Staten Island, opens to-morrow (Saturday) with K.-P. vaudeville at $25,50,75$ cents to about a $\$ 600$ bill.

DeMarlo, the contortionist, landed strongly when opening at Amsterdam Dec. 1 , according to advices received by the Marinelli New York office.
"Nuit De Noel," which translated has something to do witl Christmas Eve, is being played by the Cortes and Berteyle Co., under the direction of Jules Ruby.

Mrs. Martin Beck is the patroness for the entertainment to be given at the Hebrew Technical School at Second avenue and Fifteenth street on Dec. 30.

Keno and Morris open at the Orpheum, Denver, Monday, booked for the Orpheum tour by Pat Casey. Sandberg and Lee have also been placed by the same agent for the Orpheum, commencing Jan. 2 at Spokane.

Next season Billy Gaston, Ethel Green and Jim Diamond, now with "The Rose of Algeria," expect to have a new production around them, named "The Woolen Man."

Former Assistant Manager McDermott, of the American, Newark, assumed the managenent of the house upon Joe Vion leaving in advance of the Lauder Show.

Lucy Weston is resting over the holidays, and will return to vaudeville at the Plaza, New York, Jan. 10. The English singer is playing under the direction of George O'Brien.

James J. Corbett decided to return to vaudeville one week earlier than he expeeted and will play the American, Chirago, next week, coning east to the Fulton, Brooklyn, Jan. 3.

The opening of Al Woods' Liberty Theatre in East New York has been set over until January. Several are angling for the booking, with Felix Isman coming in as a stockholder.

The latest press sheet of the Shuberts now says that Marie Dressler in "Tillie's Nightmare" will open Friday, Dec. 24, at Allany. There are only a few towns on the Shuberts' route sheet left for Marie's promicre.

Hammerstein's has visiting rards printed (not engraved) reading "Dr. Her-
man, Hammerstein's Victoria, Jan. 3. Office hours, 3-3:30; 0:30-10 p. m." The Doctor may be held over for a run at "the corner" if successful.

No one looms up prominently for the office of License Commissioner, to be appointed by the incoming Mayor, Gaynor. The present incumbent may hold over before the selection is officially declared.

A "bar act" wrote Percy G. Williams this week asking for an engagement. Besides the regular commission of 5 per cent., wrote the act, they would make Mr. Williams a present of $\$ 10$ if time were givell.

One of the Otto Brothers becoming ilt caused a vacancy in the Bronx program this week, filled by Edna Luby. Lillian Shaw received the requisition first, but could not make the "jump" from the Alhambra twice daily.

Strauss \& Co. are again printing the Fifth Avenue program. For a time another firm with an idea that to find a misspelled word was the only enjoyment a Fifth Avenue patron expected, published the booklet in a fancy form.

Mose Gumble is even now calculating the number of days until his wife, Clarice Vance, shall leave New York for London to open at the Palace in the latter city on May 9 , following that engagement with a trip over the Moss-Stoll Tour.

Ernest Luck and Co. are "breaking in" at the New Rochelle theatre this week. Mr. Luck is Hetty King's husband, and was formerly of the Six Brothers Luck, now in England. Pat Casey has the handling of the new act.
"Moritz," the "monk," died last week while exhibiting in Europe, on the Continent somewhere. A chimpanzee is acutely susceptible to the weather. The trainers are continually on the watch against a cold which will rapidly develop into pneumonia or galloping consumption.

Fred Lindsay, the Australian bushman, who does a whip-cracking act, suffered a severe injury to his hand while playing the Orpheum, Kansas City, last week. His whip-lash struck the scenery and was deflected back with such force that it cut his right hand, the one most in use during his act.

The Shuberts have arranged to do the booking for the $\$ 20,000$ theatre which James F. Burns has been building in Colorado Springs, now nearing completion. Tlie arrangenent will run for five years and the house will be booked in opposition to the Opera Hanse, which K. \& E. provide attractions.

When Karno's Comedy Co. played the Fulton, Brooklyn, a couple of women leaving the theatre spoke of "A Night in an English Music Hall," the younger one saying: "I think it is very funny." The .lider woman replied: "Ol, yes, dear, it is. I have seen it now four times and every time that man in the box (Allert Wes ton) has been drunk. It's a pity."

WESTERN WHERE IT HAPRISBURG
The Empire Circuit Co. has arranged to make the Majestic, Harrisburg, a atopgap in one of the two "lay-off" weeks its Western Burlesque Wheel containg. There has heretofore been an open week between Newark and Philadelphia. Another week's lay-off is between Cleveland and Chicago. The eastern week came about through provisions which had been made for the accommodation of the new Bronx house, still a long way from completion.
If it is possible to change the routing in time for Monday next (Dec. 27) the Harrisburg house will be played on the way from Pittsburg to Washington. This will be done, in any event, as soon as the change can be made. The Western Wheel shows have been hauling right through Harrisburg. No extra railroad bill will be caused by the new arrangement. Harrisburg is a town of about 100,000 and has beem receiving its entertainment frum the Majestic, on the M. Rois Gircuit of legitimate theatres, and vaudeville at Wilmer \& Vincent's Orpheum. The Majestic is listed with a capacity of 1,633 . The burlesque shows will play there a full weok.
This will be the third house on the Reis- Gircuit turned over to other uses within the past two weeks-Wilkes-Barre, Scranton, and now Harrisburg. Busiţess in most of the towns in the interior of Pennaylvania has been very bad all season. It remains to be seen whether with only a vaudeville and a burlesque house providing entertainment Harrisburg will recaperate.

## DIAMOND-GORDON WEDDING.

Toronto, Dec. 22.
Last Wednesday while "The Rose of Algeria" was in town, James Diamond, a comedian with the show, married Phyllis Gordon in the office of the Christian Guardian, the paper's editor, Rev. Dr. W. B. Creighton, officiating.

Mrs. Diamond is the daughter of Robert Gordon, the manager.

## FOUND DEAD IN BED.

On Monday morning when Miss De Garmo, of Kenyon and De Garmo, called for her partner, Peter Kenyon, to fill an engagement for the week at the KeithProctor Jersey City house, the woman found Kenyon dead in his bed.
The cause of his death has not been determined. He was about 65 years of age.

## A SPECLAL TO "MAKE IT."

Omaha, Dec. 22.
Gus Hill's "Masqueraders" will play the Burwood Saturday (Christmas Day), attempting to make Minneapolis, the next stand, in time by a special train. Otherwise "The Masqueraders" would not play Saturday.

## NELSON LEAVES "JACK" SHOW.

Battling Nelson leaves the "Sam T. Jack" show next week at Milwaukee. He contracted for twenty weeks and played nine. Rube Welch and Kitty Francis close with the same show there Saturday night. This show played to $\$ 4,600$ in Detroit. The record is $\$ 6,000$, made during the week Ketchel-Johnson pictures were added attractions.

## SETTLED THAT EUSOATS OUT.

Chicago, Dea. 22. It has been eettled by the Columbia Amusement Co. that Fuson's in this city will not be on the Columbia Circuit nert season, thereby reducing the number of Columbia shows by one. This has already been provided for.

## HYNICRA GIVING UP ONE.

Rudolph Hynicka, of Cincinnati, will give up one of his two Columbia Circuit attractions now touring under the management of Charles B. Arnold. The one passed over will be "Fads and Follies," Mr. Hynicka retaining "The Serenaders."
"Fads and Follies" will pass to Charles Robinson, who will replace his present show with it, or continue with the one he in now producing, merely working under the Hynicka franchise.

## WAVERING ABOUT SCHENECTADY.

The Western Burlesque Wheel is wavering over the closing of the Empire, Schenectady. On Monday as the Empire Circuit had about concluded to cease operating in that town, word came with the information the Monday matinee was 8130. The best previous afternoon's receipts at the Empire had been $\$ 65$.
With this first day's business on the opening of "Christmas Week," the Empire executives concluded to wait a few days before reaching a final decision.

## THE WOMEN SMOKED.

When "The Parisian Widows" played at Waldman's, Newark, a couple of women in a stage box were noticed smoking cigarettes by the chief usher. He called upon them to stop. They attracted his attention to a sign upon the wall, "Smoking Allowed." The women defied the management to stop them, and completed their smoke in peace.
Hughey Schubert has joined "The Widows," and Ida Bayton is now a principal with the company also.

## COOK DOES A FLOP.

The Special Committee of Scientists appointed by the University of Copenhagen to examine the records submitted by Dr. Cook of his North Pole discovery, has reported that the Doctor flopped on his way north and never landed on the top. The first joke about it on Wednesday was that Dr. Cook cooked a good one, but forgot to turn it over.

## CASEY SPLIT, 50-50.

The many large advertisements of acts booked through Pat Casey in Variety's Fourth Anniversary Number, in eaca of which "Pat Casey" was featured, has brought wonderment how Mr. Casey arranged with his clients to that end, the same having occurred a year ago when Variety published its Third Anniversary Number.
Speaking to Mr. Casey this week on the subject, and the interest displayed both by professionals and newspaper people, the agent said he nad written all his acts to take a page advertisement in Variett, remitting to him $\$ 82.50$, onehalf the charge, and that he would pay the remainder, in return requesting that his name be prominently displayed.

CUETIN BUY8 "AVENUE CRLS."
James H. Curtin eame into the posesession of "The Avenue Girls" leat weok, an Ehmpire show which operates under a Campbell \& Drew franchice. Mr. Von Ottinger, a member of the Shuberts' executive staff, controlled the show up to the time Mr. Curtin purchased it. The management of the company has been turned over to Leon H. Curtin, a nephew of the new owner. Ieon went to Boston last week to take possession. There are likely to be several changes in the personnel, and it is possible that a new burlesque and firat part may be introduced.

## WANTS 880 FOR BREACH.

M. Strasaman, the attorney acting for George Dollinger, has brought suit against Benjamin Von Ottinger to recover $\$ 800$ for his client.
Mr. Dollinger is a musical director and was engaged by Sheppard Camp for "The Avenue Girls" for thirty weeks. Camp subeequently left the show, when it developed, according to Dollinger, that Von Ottinger, who was manager of "The Midnight Sons" at the Broadway Theatre last summer, was the real party in interest behind the Western Wheel burlesque company.
The defense of Mr. Van Ottinger to be heard this month when the case is reached in the City Court is that he is not liable for the amount.

## ENGLISH GIRL MARRIED.

Vera Campbell, one of the English girls with "The Parisian Widows," was married to Harold Dady, son of the well known Brooklyn politician, Michael J. Dady, last Saturday, in Brooklyn, where the company was appearing at the Gaiety.
Mrs. Dady immediately gave in "her notice" and will leave "The Widows" at Philadelphia Saturday night.
Daisy Atkinson, of the company, officiated as bridesmaid at the ceremony.

## WOODHULL TO RETIRE.

Cliff Gordon and Bobby North will have two shows on the Cotumbia Circuit next season. In addition to their present "Merry Whirl," the comedians will have H. S. Woodhull's "Lid Lifters," though probably under another name.
This is Mr. Woodhull's last season in burlesque. He intends to retire from management.

## VOLTA ASES 83,000 .

A summons in an action commenced by Volta to recover $\$ 3,000$ from the Western States Managers' Association was served upon Louis Pincus, New York, last week. Mr. Pincus is the Esastern representative for the Pantages Circuit. Before Pantages took over all the Western States Association houses, Mr. Pincus was understood to have acted in the same capacity for that company.
The summons has been turned over to August Dreyer, who will demur to the suit upon the ground of defective service, alleging there is no Western States Managers' Association at present, and that Pincus is not the proper person to serve if there is.

Denis F. O'Brien appears for Volta, who sues to recover the amount under a ten weeks' contract on the Western States time that he did not play.

## GRO. W. RICE DIES.

At his home in Contreport, Long Island, George W. Rice passed away Wednesday morning at 2 o'clock. He had been ill for over a year, and around Dec. 1, was compelled to retire from the stage, going to West Baden, Ind. $A$ week ago, Mr. Rice was brought east.
About 52 years of age, the deceased was the best known burlesque managercomedian, and a partner in the firm of Rice \& Barton. His career has been an eventful one, attended with success.

TWO NEW SHOWS IN.
The two new shows for the Columbia Circuit start off Jan. 3. Charles Robinson's "Crusoe Girls" (or "Night Owls") open at Philadelphia, taking the week after the Gaiety, Brooklyn, the route being changed by this move to shift the shows thereafter to the Metropolis, instead of Philadelphia.
Hurtig \& Seamon's "Ginger Girls" commence at Albany, going to Schenectady for the last half of the week, and then coming into the Olympic, New York.
If a delay should occur in the opening of the Casino, Boston, there will be a "lay off" until that does happen.

## - CORINTHIAN'S NEW MANAGER.

Rochester, N. Y., Dec. 22.
Fred Strauss, a former manager at the Corinthian (Columbia Circuit), has succeeded $\mathbf{C}$ W. Coleman, who has had charge of the house for the past two seasons. While here Mr. Coleman placed the Corinthian on a profitable footing, and aided materially in the present good standing the house enjoys.

## JOHNSON THE ATTRACTION.

Boaton, Dec. 22.
The management of the Howard (Western Burlesque Wheel) has set Jan. 10 as the likely date its opposition, the new Casino (Columbia Circuit), will commence business with Irwin's "Big 'Show."
Although the Howard has a quiet idea the Casino may not open until Jan. 17, it has engaged Jack Johnson as the added attraction for the week of the lotin to provide against the emergency if Waldron's new one should throw open its doors on that date.

## FRANE STAFFORD AND CO.

The pictures on the front page this week are of Frank Stafford and Co. The centre oval is occupied by Marie Stone, Mr. Stafford's support in his novel vaudeville offering. The dog, "Rox," is also shown. "Rox," from an incident to tl playing of the piece, has become an attraction in it. The animal is seen at the opening on a stand, and retrieves a bird shot by Mr. Stafford. At the finale he wins the girl for the city huntsman.
The act is an original one, with a story of a hunter out for a day's shooting meeting a summer girl. This permits of humorous "sure-fire" dialog.
Especial attention has been given to the details by Mr. Stafford, who imitatics through whistling alone birds in their natural calls and thrills. The prettinewof this with the setting, and the embe: lishment of two handsome young peop! as the principals have brought success t1" the act wherever appearing. It is at th. Colonial, New York. this week (Dec. 20 )

# "SMALL TIME" AGENCIES IN THROES OF DISRUPTION 

## Metropolitan Vaudeville Exchange (Joe Wood) Dissolves Independent Booking Agency Expected to Explode. People's to Book Direct.

The big "small time" booking agencies in New York are a shattered and battered mass at present. Last Saturday morning at a meeting of the Metropolitan Vaudeville Exchange (the Joe Wood agency) it was voted to dissolve the corporation, which will be done at the final meeting to be feld Jan. 19.
This takes the Metropolitan, supposed to have been connected with the United Booking Offices, out of existence and rewaves Pat Casey from his interest in the "small time" agency, Casey having been president and called the meeting.
Joe Wood will remain in the Long Acre Building until Jan. 1, when he will secure another office, and expects to book independently as before.
The People's Vaudeville Co.'s theatres, about twelve in all, will leave Wood, going into an office of their own, where bookings will be made direct, said Jos. Schenck, the general manager, this week. Schenck also stated that he would do the booking in person hereafter.
It is reported, however, that with the People's Vaudeville Co. may be the Sheedy and Quigley circuits, now of the Independent Booking Agency. Of the four circuits represented by the I. B. A., the division is Feiber, Shea \& Coutant and Mozart against Sheedy and Quigley, though this alignment may be changed, excepting that there is no possibility of Feiber, Shea \& Coutant becoming linked again with the Sheedy time for booking purposes. The feeling between the two is bitter, so much so that it is learned from an authentic source that unless Feiber, Shea \& Coutant leave the I. B. A. Sheedy has threatened to "jump" the agency, preferring to pay the forfeiture of the bond, $\$ 1,000$, by so doing than to remain. With Sheedy will probably go Quigley. The present feeling may lead to "barring" one another's acts after the separation occurs. The future of Mozart will be entirely directed by the White Rats, which has him and the Mozart Circuit tied down tight.
The I. B. A. trouble arose principally through Feiber, Shea \& Coutant objecting to the admission of the People's Vaudeville Co. into the agency, H. H. Feiber claiming protection was due A. M. Bruggemann's house, Empire, at Hoboken. The People's has the Lyric against it. When it was voted by the I. B. A. directors to admit the People's (Sheedy, Mozart and Quigley voting in favor, with F., S. \& C. against), it is said H. H. Feiber and M. A. Shea personally called upon Marcus Loew (People's), successfully importuning him to keep the People's out.
If nothing occurs before, a special meeting called for Jan. 3 will no doubt witness the final outcome of the squabble.
The result of the turmoil in the different "big" "small time" agencies may be a large combination of the more prominent agents and circuits. The NYBO is
booking about 40 houses, including the William G. Fox Circuit, and this agency is supposed to be very friendly to Joe Wood. Wood eays upon reforming his agency he may adopt the White Rat form of contract. Sehenck will probably do the same.

Up to Wednenday neither the Joe Wood houses nor the People's Vaudeville Co, theatres were declared "opposition" by the United. It is questionable if the United will care to place either under the ban, particularly the People's, with its many Now York theatres playing acts which appear only to "try out" for the "big time."
The split between the Wood agency and the United came with the establishing of a "Family Theatre Department" by the United, which immediately commenced to nuake a play for Wood's houses and acts. The impreasion was, when Wood moved into the Long $\Delta$ cre Building, that he did so to secure all the amall time booking in the United, under an agreement he had made with the big agency.
The lease for the new Keogh Theatre in the Bronx was cloced by the People's Co. late lest week. The lease for the Academy of Music had not been secured by it up to Wedneaday, and would not be, according to report. It is rumored that Jacob Adler, the "Yiddish" tragedian, may secure the Academy for his "Yiddish" play.

HUMPHREYS RETURNS TO W. V. A. Chicago, Dec. 22.
Claude Humphrey, who left the Western Vaudeville Association with Walter Keefe, will leave the Keefe agency on Friday for a week's vacation, returning to his old deak at the W. V. A. when that restful time expires.
It is expected Humphrey will take back some of the present "Keefe time" to the Association with him.
On Monday Coney Holmes commences to book the Columbus and Trocadero again, Keefe having held the houses for three months. This takes the last city houses from the Keofe office.

## MUST BE "OPPOSITION."

Philadelphia, Dec. 22.
It must be that the William Penn in his city, booked through the Independent looking Agency of New York, is looked upon as "opposition" by the United Booking Offices. Else why were not Er. gotti and His Liliputians permitted to play there this week, as booked?
Ergotti should have opened at the Penn Monday. Instead the act is at the Temple, Rochester, a United house.
Last week Ergotti and the little fellows appeared at Hammerstein's. While there the William Penn made the engagement through the I. B. A. Towards the latter part of the week the Penn date was called off without reason given, and the conclusion is "opposition."

UNITED WANTS PHILA. AGENT.
It is protty well reported that the Family Theatre Department of the United Booking Offices is after Norman Jefferies, the big Philadelphia "emall time" agent, to enter that department in the Long Acre Building, removing himself and houses to New York. Jefferies is asid to be making a firm stand against the proposition.
The Philadelphia agent's removal from Sleepytown is rumored to have been asked for by Taylor \& Kaufmann, another agency over there, booking with the United. Jefferies places acts in many of the Wilmer \& Vincent and Jake Wells' southern theatres in the smaller class. Through this connection the United presumes to ask, Wilmer \& Vincent being "United managers."

## MORRIS IN GUS SUN'S TERRITORY.

Chicago, Dec. 22.
J. C. Matthews is carrying the William Morris banner into a fertile territory, where Gua Sun has heretofore reigned supreme. The first wedge driven by the Morris Circuit in that section was the opening of a house at Portsmouth, 0 . Its success has led the Burlew, Charleston, W. Van, to change its policy. On Jan. 3 the Burlew will present bills costing from $\$ 500$ to $\$ 000$ to start. Martin \& Smith, proprietors of the Ashland, Ashland, Ky., will play the same bills at the Now Colonial, Ashland, making the "jumps" reasonable.
The Burlew has been looked upon as one of the most important houses in the south, owing to Col. N. S. Burlew's prominence in theatricals and state politics. The change to vaudeville gives a bad outlook generally for the one-night-stand attraction.

CREATORE'S BAND LEAVITTS.
The Creatore Band of 23 pieces has been taken under the personal management of Harry Leavitt of the New York Booking Office (NYBO). (Creatore is a nephew of the first of that name). Golden and Hughes, the blackface turn, is another Leavitt personally conducted act. The agent says he will make a specialty of "exclusive acts." He intends playing the bend until summer, when it will be placed as an open-air feature.
Since Leavitt assumed the management of the NYBO the list of houses booked by the small time agency has increased to over 40. This week the Loomis Opera House, Waverly, N. Y., was placed on the books in Harry Whitlock's department. Mr. Whitlock also secured Dreamland, Shenandoah, and the Grand, Shamokin, Pa., the two latter "splitting" four acts weekly.

## I. B. A. "OPPOSITION" $A G A I N$

More apposition has been raised by the Independent Booking Agency, this time against the pet of the United Booking Offices, "Camden." The Majestic, Cainden, uses about a $\$ 300$ show weekly. It has commissioned the I. B. A. to place the bills.
The same agency has also secured The Surprise, Washington, and Olympia, Alex andria, Va., both on one circuit and "splitting," employing six acts weekly between them.

## BILL AT SCRANTON.

Scranton, Pa., Dec. 22.
The irst bill at the Academy of Music, opening Saturday (Christmas) under the management of Feiber, Shea \& Coutant, is compoeed of Revelly, Dill and Ward, Hawley and Olcott, Bedini and Doge, and John Moran.
The house seats 1,000 . In the gallery the admission will be five cents, balcony ten cents, and orchestra fifteen cents. The Academy will oppose Poli's and "split" with The Nesbitt in Wilkes-Barre, the People's Vaudeville Co. theatre.

## HART RURTING ARMORY.

Binghamton, Dec. 22.
All the local internal disputes and differences over the management of the Armory were settled when Leon Laski, of New York, Weber \& Rush's attorney, came to town, straightening the matter out.
Edward M. Hart is now the sole lessee under a lease to him for a term of years, he subletting from Weber \& Rush.

## BOWDOIN SQUARE CONTINUOUS. <br> Boston, Dec. 22.

Commencing Monday the Bowdoin Square, which has been playing acts between the divisions of the stock entertainment, will make the show continuous, playing vaudeville turns and pictures whenever the actors are not enacting scenes.

## SYRACUSE'S NEW ONE OPERS.

## Syracuse, N. Y., Dee. $\boldsymbol{2}$.

The Crescent, Cahill's new combination picture and vaudeville house, a very pretty one, situated on South Salina Street, opened last Monday, booked through the United Booking Offices. Seating capacity, 1,800 .

## PREFERS MORRIS TO SHUBERTS.

Chicago, Dec. 22.
The Majestic, Evansville, opens Christnas with Morris vaudeville, instead of Shubert attractions, as originally announced. Three showa daily.

## CUTS OUT ALL FEATURES.

Commencing with this week, William J. Gane has cut out all the features in the houses booked by him in New York and outside. Mr. Gane first decided to stop ffering "feature acts" at the Manhattan, New York. Then he included the Circle, and finally placed the Victoria, Philadelphia, with his other houses on the nofeature list.
The White Rat form of contract has been adopted by Gane.

## PICTURES ON OPEN NIGHTS.

## Norwich, Conn., Dec. 22.

The Broadway, heretofore given over to legitimate attractions, will, on Christmas Day, start a new policy of moving pictures and valudeville, to be presented whenever there are open nights with no legitimate -hows booked. M. R. Sheedy, Ira Jacksinh and others are in the deal, it is said. The Broadway will be only one of several legitimate theatres in New England to be operated by them along these lines. Geo. S. Hanscomb, resident manager of Poli's, Hartford, comes here as manager, again returning to Sheedy's employ.

## SPREADING OVER CHICAGO.

Chicago, Dec. 22.
The S.C. invasion is here in earnest. The firm has taken over the leases of the People's and the Marlowe (from best reports) and are negotiating for the Bush Temple. S.-C. are also planning a house out in the vicinity of the Star. Paul Goudron now books Sittner's and Schindler's.
Fred M. Lincoln, the general manager, will not say S.C. have the lease of the People's and Marlowe, but it is believed a company including Charles B. Marvin (formerly lessee), has taken them over.
The People's is dark this week and opens Xmas day with more costly bills and with Ed. Shield (a S.C. manager) in charge. John Considine was here last week when these transactions were arranged.
The old deal for the People's was to give up 20 per cent. of the gross for rent, which included heat. Last week the show cost $\$ 500$, and it attracted but ordinary business. It is believed that S.C. will now put in bills costing perhaps $\$ 000$ weekly.

## NOTHING HAPPENS IN TORONTO.

Toronto, Dec. 22.
Despite threats made by A. J. Small, Harry Lauder appeared at Massy Hall without interference. The threat of Small's to invoke the Alien Labor Law against the company, excepting Lauder, was met with a reply from the Morris side that if Small did this, all traveling companies playing his legitimate houses over Canada would be stopped from appeuring for the same reason.
It is said now that Small may bring suit for damages to recover a percentage of the Massy Hall returns. That hall seats about three times the number which can gather in the Majestic, Small's house, now playing the regular Morris shows here.


LEO JACKSON.


 ank or threre times anomuld the handie -iurs of this
hicy 19 the krel? ett trick cyellst of the ame.
IEO JACKSON 18 the youngest mecmper of the EST CYCisists. and is now playing with them at the AMERICAN MUSIC HAAL, NEW YORK,

## CRIMES IN PHILADELPHIA.

Philadelphia, Dec. 22. Persons connected with the theatre in various capacities have been prominent in police circles here recently to a marked degree. It has developed that Angela Moracei, the Italian woman who had been appearing in some of the small vaudeville and picture houses, and who was found dead in the bathroom of the house where she was living, was murdered and did not commit suicide as first reported. The police are now looking for the murderer, thought to be an Italian. It is said to have been a love affair.
William Bostick, who has been employed as a stage hand at one of the local theatres was shot and probably fatally wounded by Joseph Murray, of Ia Platta, Md. At the time the crime was committed Bostick was in company with Mamie Carey, who came to this city from Milton, Del., and secured a position in a department store. Murray is said to have been jealous of Bostick and after he had shot Bostick he shot the girl and then killed himself.
Lillian Hinton, reported to have formerly appeared as a "kid" impersonator, has been arrested for the second time for swindling storekeepers. The woman is about 30 years old, but has never worn anything but children's clothes in the street and used this disguise in her swindling operations.
She admits that she has appeared in vaudeville under the name of Lillian Mink. She carried a black wig and make-up with her when arrested. When arrested the last time she said she had signed a contract to play vaudeville dates and promised to dress like a woman in the street.

## FOX TO CONVERT CHURCH.

The church on Houston Street, New York, has been taken over by William G. Fox, the picture and vaudeville manager, who will convert it into a small time theatre seating between 1,700 and 1,800 .

Behind Fox in his theatrical enterprises are said to be "Big Tim" Sullivan, tine East Side's political boss, and Martin Engel, a Sullivan henchman and Democratic leader in a down town district.

## "SMALL TIME" BUSINESS BAD.

The past two weeks have been bad business ones for the "small time." The Yuletide appears to have had the most saddening effect upon the attendance in the smaller grade of vaudeville loouses, lessening the receipts there more, conparatively, than in any of the other theatrical divisions.

## BALL-BEARING CHAIRS.

The orchestra chairs for the new Columbia Theatre, New York, have ball bearings for noiseless and easy folding up. The top of each chair holds a metal eagle. The seats are embossed in light leather.
It is said they are the first orchestra seats manufactured with ball-bearings.

## BLANEY'S FOR JEFFERIES.

Philadelphia, Dec. 22.
Blaney's Theatre, New Orleans, now a sniall time picture and vaudeville house, will be booked by Norman Jefferies, of this city, commencing Jan. 3, when the prices of admission at Blaney's will be increased.

## NO CHANCES ON LUBELSKI.

Before Tony Lubelaki closed a contract for the Columbia Musical Four to play his Portola Reataurant in San Francisco, and such other "restaurant time" as Lubelaki says he has on the Pacific Coast, the reinvigorated Californian manager was obliged to deposit in New York one-half of the four weeks' satary the act has been engaged for, along with transportation to 'Frisco and back.
Joe Wood, who booked the act with Tony, made the condition, and Mr. Lubelski unbelted.
Other acts in New York have been engaged by Lubelski, but it is not known what protection they have against emergencies.

## ACTS BACK FROM WEST.

Some acts placed in the west, known there as "Casey acts," have returned of late, cutting the western trip short. Reports have spread about that the easterners met with rude treatment from western acts playing in the middle-western houses, who looked upon their fellows from the east as interlopers. The eastern acts are said to have quit rather than suffer annoyance.

When this story was repeated to Pat Casey this week, Mr. Casey replied it was not so. He said a few acts booked through the Joe Wood agency for the middle-western time had proven unsatisfactory, and that on his last trip in the west, by his own orders, the turns were canceled.
There are many of the Casey acts now playing that territory, and have been for many weeks. Some who have written east, other than saying that there were a few inconveniencies to contend with, offered no other objection to the time.

## NEW COMEDY STARTS NOTHING.

Chicago, Dec. 22.
The New Cumedy did not cut into the business at Sittner's very much last week. Though Sittner's is a "third floor" house, it is said to have had the largest gross receipts on the week. Both theatres gavo Wednesday and Saturday matinees. Sittner's was packed as usual Wednesday and did well Saturday; The Comedy fared badly at each.
A report has it that the Sittner bill cost $\$ 885$. The Comedy show cost about the same; perhaps more.
The new Comedy is not entirely completed, which may affect business to some extent. Weather conditions last week were unfavorable. The Comedy uses the newspapers; Sittner's does not.

## DEATHS FROM FIRE PANIC.

Cleveland, Dec. 22.
Three deaths have resulted from a panic which last week followed a cry of "Fire" that started when a woman fell down stairs at the Majestic. The three women met their death through being jammed by the crowd as it was struggling out of the house. Many other wonien and a number of children sustained minor injuries.

## TULANE, MEMPHIS, FALLS IN.

Chicago, Dec. 22.
The Morris Chicago office will book a vaudeville bill averaging from $\$ 600$ to $\$ 700$ weckly in the Tulane, Memphis, dark for some time. The Tulane opens Christmas day.

## ITEMS OF INTEREST FOR 1910.

 By BLLLY GOULD.Grover Cleveland was born in this country.

Iesy Ward is thinking seriously of going on the stage.

Hammerstein's is contemplating putting vaudeville in the Victoria.

Mand Adams will star next season.
Geo. M. Cohan is going to write a musical comedy.
U. B. O. is going to blacklist any act that plays for William Morris.

William Morris will have a vaudeville circuit of his own next season.

As Sutherland will be an agent next year; so will Pat Casey.

Maggie Cline will make a vaudeville plunge next year.

Charlie Case will talk about father.
Jim Thornton will deliver a monolog.
Jim Morton is going on the stage.
Fields and Lewis (English act) may come over to America in the near future.

Somebody will give an imitation of Irene Franklin.

Teddy Marks may go to London.
Harry Lauder will do a Scotch act.
Jerome and Schwartz are thinking of writing a song together.

Ted Snyder may open a music publish. ing house.
$\dot{\text { Ren Shields may receive some royalties. }}$
The U. B. O. is going to move from the St. James Building to the Long Acre Building.

Willie Hammerstein will learn to play poker.

Percy Williams is going to smoke cigars.
Jack Levy will enter a Marathon con. test.

Gus Edwarde will sing Harry Von Til- (i) zer's songs exclusively.

Lee Harrison is going to save some money.

## WATCHING THE "FOOTBALL DOGS."

Oficials of the S. C.P. A. are keeping a close watch on the "Football Dogs" which Joe Hart imported from England, booked into the Hippodrome, and sold to Charles Smith.
It is said that the society forced the act to close after four weeks at the "Hip.," and last week when an attempt was made to slip them into K. \& P.'s 125th Street house, representatives of the society called the act out after one day in the show.

## COPYRIGET UPHELD.

On Tuesday in the United States Court a temporary injunction was issued restraining Edna Luby from imitating Irene Franklin on the stage.
The argument was held last Friday, Nathan Burkan appearing for Miss Franklin. Several affidavits were submitted from prominent managers and producers to the effect that imitations are harmful to the originator.
This is the first action of the kind brought under the new copyright law, Miss Franklin having had her act copyrighted under the title of "Queen of Vaudeville."
The number employed by Miss Luby as an "imitation" was Miss Franklin's "I'm Bringing Up the Family." It was sung by the imitator at the Orpheum, Brooklyn, on the Monday afternoon Miss Franklin appeared at Hammerstein's. An injunction then applied for was held pending for a few days and Miss Luby again used the song for one day only the following Monday at the Alhambra.
With Miss Franklin and other wellknown stars outside New York protected by a court order, Miss Luby will now probably rest a week or so to arrange a new act. She is this week filling in a racancy at the Bronx, and has the promise of a date at Keith's, Providence.

## POLI CHANGING MANAGERS.

Directly after the first of the year there will be several changes in the local managers' staff of the Poli theatres. Oliver Edwards, a New Haven newspaper man, takes charge of Poli's, Hartford, replacing Geo. S. Hanscomb, who goes to Norwich in the employ of M. R. Sheedy.

Lewis D. Garvey, now at Poli's, Hartford, will be transferred to Bridgeport. where he will manage the Poli house there. Both Edwards and Garvey are trained newspaper men of long experience and this fact may have something to do with the changes. Other shifts are said to be on the tapis.

## "PAUL'S ACT" AN AGENT'S.

The act called "Paul's Juggling Girls" expected to open on the Morris Circuit Jan. 17, is said to have been made up by Paul Schultzc, the German agent, who secured the young women in the turn from Madame Roma in Germany, who had a girl juggling act until Schultze saw it.
It is also said to be a "copy" act, the original having played for some years abroad.

## SLAVIN AND GIRLS.

Direct from the defunct "Air King," which closed in Chicago, John Slavin, the comedian, reached New York, heading for the office of M. S. Bentham, who will assist Mr. Slavin in organizing a vaudeville number to be lieaded by him. About four girls will be required.

## CORNER STONE EXERCISE.

 San Francisco, Dec. 22.On Jan. 12 the corner stone of the now Morris vaudeville theatre in this city will be laid. It is the week when the Harry Lauder slow appears in San Francisco. William Morris and Lauder will drop the stone into place.

## NO FOREIGN "BLANEETS."

The injunction of the United Booking Offices placed into effect at the closing of last season that no more "blanket" contracts would be issued by the agency, is now said to extend to foreign turns as well.
While the booking for next season of the material from across the pond has not commenced, it is understood by the foreign agents in New York that the United will not place "blankets" for their numbers, leaving them in the same position as the commission men who only book for this side. When a foreign act is submitted to the United hereafter, its time will be allotted as applied for or taken, and individual contracts issued from the respective managers.
The foreign agents say that if this course is adhered to they will be in danger of losing acts through delay, unless the process proves speedier than has been the custom so far under the practice.

## BIRMINGHAM OPENING MONDAY.

The Orpheum at Birmingham, Ala., opens on Monday as one of the Orpheum Circuit. It will have for the first program Tom Nawn, Anna Laughlin, Camille Trio, White's "Dancing Bugs," Jimmy Lucas and Walthour Troupe, besides pictures.
Max Fabish from the Orpheum, Memphis, will attend to the inauguration of the new house. When it is fairly started, Fox Travers, now the Memphis Orpheum's press representative, will be promoted to the position of manager at the Birming. ham, Orpheuni, Fabish returning to Mcmphis.

## RESEATING THE AMERICAN.

The American Music Hall was reseated this week in the orchestra, the operation taking place after the evening performances on Monday, Tuesday and Wednesday.

The luges along the sides have been removed, their place taken by 90 chairs, and all new seats are now installed, giving a total capacity to the ground floor of 752 , without the boxes, the fornier two on either side.

## 100,000 KEYS FOR "AD."

One hundred thousand keys, attached to cards reading "Geo. Lashwood's 'My Latchkey," are being given away to advertise the English singer, who opened at the Plaza a couple of weeks ago.
"My Latchkey" is Mr. Lashwood's song. Geo. M. Leventritt, of the Morris Circuit, caught the key-giving inspiration, and 30,000 have been spread about in the past few days. Of that number it is said that not one has been found upon the floor or about the theatre upon the departure of the audience, testifying that each auditor carried the key home.
The keys cost four-fifths of a cent each.

## ELMER ROGERS IN CHICAGO.

Chicago, Dec. 22.
Elmer F. Rogers, general manager of the Morris Circuit, has taken temporary charge of the American here, William $T$. Grover having been assigned to the American, Neat Orleans.
Mr. Rogers will remain in Chicago until he elects someone to take the local direction of the house.

## NOTHING IN MURDOCE RUMOR.

A rumor abroad early in the week that John J. Murdock, the erstwhile Chicago vaudeville manager, would be on the pay roll of the United Booking Offices after Jan. 1, was denied at the United this week in toto.
The rumor is supposed to have resulted. from several reports emanating from Chicago that Mr. Murdock may soon leave his moving picture interests, represented by the International Production \& Projecting Co. of Chicago, an "independent" in the picture trade.
Some time ago, when the feeling between the United and the Beck western interests was at a keen point, it was often said that Mr. Murdock would be engaged by the United to lead any campaign planned against the western people in that section if they attempted to come cast. This report, revived, probably helped to give strength to the present untraceable rumor of a United berth for Murdock.

## WILLIE WAS WISE.

Last week Hon. William Dalton, of San Franciscu, presented himself to William Morris with a letter of introduction from Walter Hoff Seely in San Francisco, the head of William Morris, Western, Inc.
Mr. Dalton informed Mr. Morris his family were with him, and they wanted to see grand opera. Morris asked his brother, Hugo, if he thought Willie Hammerstein "would stand" for a box at his father's Manhattan Opera House. Hugo said he would find out. (Morris' American and IJammerstein's are in opposition to each other.)
Hugo called on Willie Hammerstein and inquired if there were a box at the Manhattan not occupied. Willie looked at Hugo intently upon receiving the request. "Aha, Hugo," said Willie, "I guess I know. Will's got some guy from the West who's going to build him a theatre, and I've got to be the goat, ch? All right, here's the box."

## BLONDELL DIDN'T SIGN.

An English agent wants Ed Blondell and "The Lost Boy" on the other side. The other day Blondell received a contract from the London agent.
Looking it over, Ed said: "This is a nice little contract. All they want me to do is to work for $\$ 200$ less than my regular salary, and pay my farcs over and back. Then they agree to give me four weeks, and if the first manager doesu't like me I can be cancelled. All I have to pay the agent is 10 per cent.
"i'll bet a hundred," said Blondell, "that there is a clause around here somewhere saying that there is an option on me for a longer time at that same $\$ 200$ cut if I make good."
There was, and then Blondell told what could be done with the contract.

## KILBY MANAGING AGAIN.

Louis E. Kilby, of New Britain, who managed the Nelson, Springfield, during the reign of K. \& E. vaudeville in that housc, has been appointed to sucreel Tom Lynch, manager of the Russwin Lyceum. New Britain. Mr. Lynch's time will be hereafter wholly occupied by his duties as president of the National Baselpall Association, a position to whicll he was lately elected.

## ORPHEUM'S QUICK ACTION.

"Action" was given an act at the new Supply Branch of the Orpheum Circuit last week. When related, it fairly stunned the hearers who consider any "action" on a new act received in a few weeks or more quick work around New York these days.
A western actress of local repute in Minneapolis applied to Charles Beehler, of the Chicago Orpheum offices, for a hearing in a new sketch. Mr. Beehler referred her to the New York offices, and the actress, Minnie Ericson Green, taking Mr. Beehler at his word, came direct to New York with her company of two, arriving last Friday.
Presenting herself to Arthur Hopkins, in charge of the Supply Branch, Mr. Hopkins arranged to have her sketch, "A Minnesota Romance," played "to show" at the Bijou, Brooklyn, Sunday evening.
Monday morning Miss Green was booked for the Orpheum Circuit, and opens Sunday at the Columbia, St. Lovis.
Martin Beck is delighted with the success of the new bureau in the Orpheum headquarters, he told a Variety representative this week.

## "YOUNG" HENNESSY MARRIES.

A very quiet, if not secret, wedding on Dec. 8 made William S. ("Young") Hennessy and Harriet E. Fenstamacher husband and wife.
"Young" Hennessy is a vaudevillo agent, and the son of Daniel F. Hennessy, of the United Booking Offices. The newly wed Mrs. Hennessy is from Hazleton, Pa., and a non-professional.
The Hennessys, pater and mater, show. ered their blessings upon the couple when the news became known to them, Mr. Hennessy, Sr., being at a health resort in the west at the time:

## FIELDS AND LEWIS COMING BACK.

The same old story is sending Fields and Lewis to their New York home from England. The act went over there for $\$ 400$ weekly, and was placed in the "hardest" house on the Barrasford Tour, Newcastle. Their success was emphatic, and they repeated it the following week.
Then the salary question arose, That proving a bar to further progress with the English managers, Fields and Lewis are returning home, with the same story to tell many other American acts, successful on the other side, have had before them.

## AUTO FOR PRIZE.

During the first two weeks of February, When Willa Holt Wakcfield will play the Plaza, Miss Wakefield's manager will offer a runabout antomobile as a prize in a contest, the nature of which has not yet been settled upon.

## aSks leave to appeal.

Chicago, Dec. 22.
Ther suit for posscssion of the La salle Theatre has been decided against Mort Singer, the present occupant. Singer has asked the court for a thirtyday *tay in which to appeal.

Smith Brothers have forthed a second act, to be called "The Sensational Smiths," featuring a "slide for lif," and "drop of death."

London, Dea. 15.
Gortio Gitane seems to be the ble thing in "gtrl acte" around the Oxford juat at precont.

De Varaenils, a posing shown brought from the continent by the William Morris office, are at the Holborn this week.

Liane D'Eve, French, is at the London Hippodrome.

Marie Lloyd started a tour on the Stoll circuit this week, playing the Ihmpire, Liverpool.

The ballet "Payche," at the Alhambre for some time, will ahortly be withdrawn and cent over to the Olympia, Paris. $\Delta$ new plece called "Our Fiag," will replece it.

Gobert Bellong is putting on a very good laughing act at the Alhambra. It is a burleeque bull Aght.

At the Tivoli last week Duaty Rhodes appeared in the place of Dan Crawley, and Josio Collins deputized for Wileon and Waring.

George Robey is ainging a couple of new onee, "Archibald, Certainly Not," and "Mrs. Blobbs," both laugh gettars. Roboy is going to Birmingham for panto.

Daisy Dormer is uning a cong that Chen. Whittle irst introduced. It is of a fectory girl up north. Imla Retford has boen singing a song that calle for the same costume for almont a yoar or posalbly longer.
Datee for the following have been given out by the Rmpire, London, through the William Morris London office: Veronica and Harle Falls, Clemenso Brothern, Hantinge and Wileon, and Paul La Croix.

Advices from South Africa say that Holen Trix has duplicatod her Finglish succeses in that country.

Harry First played a return date last week at the Empire, Shoreditch.

Radie Furmar: is rehearsing for panto in Bristol.

At the Palace last week Les Trombettas mado their first appearance in London for two years. They ought to stay quite a while.

When Dorothy Fenten arrived in town this week the was immediately informed by the Fmopire management that Alfred Butt of the Palace would not permit her to play the hall, as Butt had an option on her services. Butt, however, after a little argument, allowed Mies Kenton to appear.

Phyllis Foater, daughter of Grace Foster (Ritter and Fostor) will join Olive Lenton's "Harvent TYme" next week. Mise Fostor will aing the contralto part.

Jack Lorimer started another engagement at the Palace, London, laet weok.

The boring matinee idee has reached the Girbons offices. Iast Monday there was hardly a two-a-night muaic hall in

# LONDON NOTES <br> VAEIETY'S LONDON OFFICE. <br> us ExPan, w. a <br>  

town without some kind of a Aght. The Holborn Empire, the best of the Gibbons halls, started also with boxing.

Lady Constance Richardson, of "society," who has been giving private entertainments as a "classical dancer" has been booked for the Palace sometime in January. Lady Richardson gave a performance for New York society some time ago.

Thales, a French pantomimist, seen in Paris by Burt Howell, opened at the Metropolitan last week and was a tremendous success. The act will stay at the "Met" for another week, the first hold-over there in months.

Alex. Carr will sail for America Dec. 18.
The circuit to be headed by the Palace, London, will be in full sway over there within the next two. years. It will take in only the big towns and will attempt to run a high clnss hall in all. Report is a Birmingham house has been offered to this proposed circuit.

The Crown Peckham, up to a few days ago booked through the Gibbons offices, is now supplied by the Syndicate office. It will be called the Hippodrome hereafter.

Joe Hayman, of Hayman and Franklin, had an operation performed this week. He will scon be around.

A one-act play called "Sanctuary" will be produced at the Empire, London, next week by Malcolm Watson.

Vardon, Perry and Wilber play the Empire until January, when they leave to finish the Barrasford Tour, where they have three weeks yet.
Fott-Gers, the French comedian at the Tivoli, has met with wonderful success at that hall, and is booked there indefinitely.
Wilson and Waring, billed at the Tivoli, have been off for the past two weeks owing to Mise Waring having an operation on her throat. The team will probably resume at the Tivoli next week.

Phil and Nettie Peters come into London next week to play the Coliseum.

The Four Amati Sisters will appear at the London Coliseum next week.

A rumor is around that George Robey will not be allowed to play the Empire next week, where he is billed to appear. An injunction will stop him, the reporta say, though it cannot be found out at present who will bring this proceeding against the comedian.

Harry First plays a week at York before returning to London for a run at the Pavilion.

Cornalla and Eddie play the Coliseum,

London, next week, going from there to the Provinces to finish their Stoll time.

Le Dent finishes his engagement at the Alhambra this week, playing the Coliseum, Glasgow, next, his first week on the Stoll Tour.
"The Colonial Septet" will go to Paris in the spring for a month at the Alhambra.

Millie Payne returns to London next week to play the Stoll suburban halls.

Hill and Whitaker will sail for the States Feb. 22 on the Adriatic.

The Palace management is placing clauses in the contracts with artists for future dates relating to an option which they hold to play the acts at the Palace in Glasgow. This may have some effect on the other Glasgow halls, especially the Pavilion, generally securing many of the Palace headliners from London. This clause bars the other Glasgow houses also.

## HOLBORN RMPIRE.

London, Dec. 13.
The bill last week was a trifle too long at the Holborn, Brothers Luck and a posing show taking a big chunk of the time. There was nothing much to help the bill along in a comedy way, making the show rather tiresome.
The Two St. Johns, fellows who dance and play bells, opened, and did quite well through their rather old fashioned style of dancing. Evelyn Taylor and her chorus song came next, but the crowd didn't feel like singing, so Evelyn had to work harder than usual. King's College Boys have changed some of the people. There are only two of account in the crowd. The act is arranged badly, two solos being similar. Dale and O'Malley made the audience do their first laughing, and they were a big scream.
The Six Brothers Luck showed their new act called "H. M. S. Perhaps." This battleship affair is better in a comedy way than the others which this troupe have put on and will always go where "rough-house" is wanted, but it is very crude at best. There is not a clever line in the piece. All the comedy is obtained from falls, and finally from cannon balls, which does not show a new idea.
Milner and Storey are a girl and a boy who try to imitate Jack and Evelyn. The boy in a measure succeeds-he has a few laughs handed to him, but the girl is next to impossible. She should remember that every blonde isn't meant for the stage. Chas. Sardow at least is original. He comedes without the help of a funny make-up and with his gingerly style made a solid hit. Mle. Suzanne De Verneuil in posings of the undressed with the assistance of a few girls put on an act that becomes very tiresome before the finish. Some of the scenes surrounding the posers looked rather shabby. It was quite well liked. Baby Boden is a juvenile singer and dancer, and although
the girl is a trifle older than one is led to believe, she gets over an eccentrio dance in the manner of a veteran. Lelia Roze puts on an act that she calle "A Dressing Room Rehearsal." Outside of being a very good looking woman with beautiful costumes, Lelia isn't there. Fred Elton at the piano was received very kindly. Ella Retford with one song registered the hit of the evening. Bert Errol deputized for Harry Ford, and easily made good in a late position. "The March Hares," a big boy and girl act, closed the show. Excepting the leader, none showed much talent. The girls are good lookers.

SMALL TIME "EXCLUSIVE ACTS."
An "Exclusive Act Department" has been organized by Joe Leo, the small time agent, who probably numbers among his bouses some of the most unique and funniest of any of the many "small time" agencies.
Mr. Leo's brother, Martin, manager of the Folly, Brooklyn, and who has been with William G. Fox, the picture and vaudeville man, for a long while, leaves his post this week to enter his brother's agency and assist in the routing of the great mass of small time houses "Leo" now places acts in.
This week the Leo agency is booking for the Broadway, Long Branch; Imperial, Newburg, and Crescent, Kingston, "small time" theatres formerly supplied by Joe Wood. The Broadway is a Walter Rosenberg house.
The "Excluaive Act Department," said Mr. Leo this week, would contain the turns booked exclusively by him and under his personal direction. These acts will play any time they may be assigned to. At present the agent stated he had 40 on his list, and expected to raise the number to 100 in short order.
The Fords, an "escape act," were the first to become a "Leo exclusive" and the success the agent met with the Fords suggested the scheme. Other small time agents have acquired a few exclusive numbers, here and there, but Leo is the first to go to it by the wholesale.
The odd houses booked by the Leo Circuit are those scattered through the lower East Side, New York; on Delancey, Essex, Hester and other streets where the Hebrews are gathered in large quantities. The managers of these small time houses are amateurs, "just giving a show" because of the money that is looked for, with no better use to which the stores may be put. The East Side is dotted with them, and one, two or three acts are played in each.
The "Yiddish" managers, though, know not the word "act." To them all the turns are "teams," "female" (single woman) or "male" (single man). It is an everyday occurrence in the Leo offices to have a manager from the down town districts call up over the 'phone: "Send me a female; I don't like this male you sent down." Or he may say: "Take away this male; I want a team," but the East Sider never speaks of an "act."
Neither does he call an animal act by that name. Instead the query is "I want a fellow with some dogs. I gave only room for one dog, so if he's got more, tell him to leave the others behind."

Leo's offices are about the busiest place in the show business, and more difflult of entrance than the big agencies.

# ARTISTS' FORUM 


Ayonymous communications will mot th griatel. Hame of writer meat bo disaed and will be moll in otriot coaldeace, if docired.
 lotters will aot be printed. The writer whe dugheates a lettor to the Foram, dither before or after it appears hors, will not be germitted the purfiepe of tt agale

Charlotte, N. C., Dec. 15.
Fditor Variety:
In your Anniversary Number there is something that 1 might say hurt my feelings and does not give justice to all concerned and interested.
The article, "How the Small Time Advanced," gives everyone outside of Geo. (ireenwood of Atlanta an awful kick. Now we do not claim we are the only ones. Sam Du Vries, Greenwood, Gus Sun and Chas. Hodkins, as well as Norman Jefferies and our little firm have been triyng to improve at all times the acta and condition of the south.
We have on our circuit houses with a limit of $\$ 300$; several with a limit of $\$ 200$, and quite a few with a limit of $\$ 150$ to $\$ 200$.

Chas. Kuehle.
(Williams, Kuehle \& Co.).
[Mr. Kuehle either received a wrong impression from the article referred to or intends to give one. Neither Sam Da Vries, Gus Sun- nor Norman Jefferies was mentioned as a "southern booking agent." Each books houses in the south from northern cities. Mr. Du Vries is located in Chicago; Mr. Jefferies in Philadelphia, and Mr. Sun at Springfield, 0. The "southern agents and managers" referred to as a generality were those in the south. The article also qualified the condition to the extent of saying that the small time in that section as well as in others is in a claotic state at present, but will gradually weed out.-Ed.]

## Bristol, Eng., Dec. 4.

Elitor Variety:
Note there is an act in America calling themselves "Cycling Zanoras." Whoever they may be they have no right to its use.
We are doing a cycle act under the name of Zanora and Berg, and first used the above title about six years ago. If the parties now using that name can show proof that they did previous to our time they are welcome to it.
We intend to come back to the States next year. Zanora and Berg.

## London. Nov. 20.

1:ditor Vabiety:
I desire to call your attention to an injustice which artists often have to suffer in tha use by other artists of an expression or form of advertisement.
lior instance with my daughter, Alice liarce, who presents a series of "impreswions" of stars. I find the word "impres. sion" is now lxing used for the first time be several artists.
My danghter has used this word unthallonged for ower seven years.
M. Picrce.

Pittsburg. Dec. 18.
Filitor Vahiety:
In answer to H. S. La Rue regarding "Imperial Musical Trios," will state I lave used the name "Imperial" since 1003 only-never laving learned of any other "Imperial Music:al Trio" until two years ago. when I foumb we were working in Chicago with Mr. La Rue's act. 'To avoid
conflict, then, I changed name of our act to "Davis' Imperials." The name "Imperial" is in such general use that $I$ do not consider any one has any exclusive right to it.
W. M. Davis.

Mobile, Ala., Dec. 15.
Editor Variett:
I will appreciate you publishing this letter as a warning to all booked for the Dreamland, W. C. Pooley, manager, Mobile, Ala.
I was engaged to play this house week Dec. 18 by John Simon, representative for Gus Sun, Birmingham, Ala. I do not thame Mr. Simon. It was not the agent's fault. I had eent billing and photos a week ahead, also writing a personal letter regarding my engagement, etc.
When I arrived I reported to the stage manager, turned over baggage checks, etc. Mr. Pooley was nowhere to be found. Upon locating him I introduced myself. Previous to rehearsal he appeared to have it in for me. $A$ friend working in another theatre informed me Pooley had engaged an acrobatic team at a very small salary previous to my coming to Mobile.
After the Monday matinee Pooley can celed me, stating I had pleased his audience, but did not please him, or his secretary and treasurer. Billy A. Falls.
("The Assassin of Sorrow.")

Editor Variety:
Seattle, Dec. 14.
I understand the
I understand that there exists a quartet of singers who are accepting engagements in and around New York at clubs and other places under the name "The Basques Quartet." I am the founder of the orig. inal Basque Quartet under that name. I am naturally curious to know who it is that assumes to trade on our name and reputation.
A. d'Arars,

Niles, O., Dec. 18.
V:ditor Variety:
At the Niles Opera House here the manager, after we arrived, wanted to close us before opening because we did not make a certain train. We were nere four hours before show time anyhow.
We were booked for three days and hold a contract to that effect. Friday night there was a Welsh choir and we did not have to work. but when he paid us off we found one day's salary deducted. Think it just as well to make this known for the general information of the profession about the Niles Opera House.

Haırley and Bachen.
IIinton, Dec. 19.
Editor Varifty:
In Vabiety Dec. 18 I note a Lee Mitehell writing a song who is serving a term of years in prison. It did not state if his crime was swiping another man's brain or not. but as I bear the same name and $I$ lave been guilty of trying to write music, not accepted, I wish to state that I am atill at large and do not wish to be confounded with the unfortunate one.

Lee Mitchell. (Benway and Mitcliell.)

## LEAVE FIELD TO DOCESTADER.

"Bill" ${ }^{\text {Dockstader, of the Garrick, Wil }}$ mington, is to lose the opposition placed against him since the opening of the season by Feiber, Shea a Coutant in the Grand Opera House.
Commencing Dec. 27, the Grand passes to the management of John P. Harris, the general manager for Harry Davis of Pittsburg. Mr. Harris has taken the house in the name of the John P. Harris Amusement Co. He may operate it for a variety show of some kind in connection with the remainder of his small time picture circuit.
With the departure of the "three-firm" Dockstader is about absolved from im. portant competition, Feiber, Shea \& Coutant having made an effort to create a healthy opposition with high grade showe at the Grand-for the admission scale.

## in aid of nat le roy.

The following list of subscriptions for Nat Le Roy has been forwarded by Goo. Le Maire (Conroy, Le Maire and Co.) from Louisville, Ky .
Mr. Le Maire says that Mr. Le Roy is in destitute circumstances. A few weeks ago Guy Rawson, of "The Bon Tons," wrote he had called upon Mr. Le Roy while the show played Pittsburg, and supplied him with necessities that he was in dire need of.
Nat Le Roy is living at 2036 Fifth Ave., Pittsburg, and subscriptions may be sent him there, or if in care of Variety will be forwarded to him. Variety will acknowledge through its columns all subscriptions made.


## JACK LEVY INCORPORATES.

August Dreyer, the attorney, incorporatel the "Jack Ievy Agency, Inc.", this week. It will conduct the ageney business previously operated by Mr. Levy.
Jast week Frank Bush. the monologist commenced an action through Denis F. OBrien against Levy \& Lykens, the former agency firm of which Jack Levy and William L. Lykens were partners. The action is for $\$ 300$ to recover a week's salary for an unfilled engagement at the Fifth Arenue some time ago, Bush having recrived a wire from Iykens \& Jevy to play the lionse.

## OLD CASE COMES UP.

Chicago. Der. פי.
The suit of Al Shean ngaimst the Lasalle Theatre for damages under a cam cellation some three years ayo, came up this week. The Lasalle asked Sheal to file a boud to cover costs in case lie lost. ramine comsiderable expmse themgh taking evilenere by commisaon in Now York. It will he arment mevt week.

## A SELF-MADE MANAGER

 TO HIS BOOKING AGENTBY J. A. MURPHY.
(IGURPHY AND WILLARD.)
 talling the thyothetical reports and trials of East Cranberry, O., Dec. 21.
Dear Mike:
This week you sent me McFadden and Sloan, the colored minstrels in plantation songs and dances, but $I$ thought $I$ wouldn't paint any sign for them till they got here, for I didn't want any more fusses like I had with O'Reardon. But come to find out they was a couple of real darkeys, and I could have used pretty much the same sign I made for O'Reardon if he hadn't broke it up. I forgot to tell you I deducted fifty cent off of O'Reardon's wages, and sent my youngest boy to hand him his pay, but he never counted his money at all, he just shoved it in his vest and walked out and I could have deducted a dollar.
The fire inspecter has been goin around town lately and they came into my place yesterday to see if I would have to put in a exit gate in the side of the buildin, but they said I had the safest place in town for if there was a fire the audience could fall through the place any where
The lightnin sketcher this week made pictures of the Mayor and of Jergesson the book hander at The Carnegie Iibrerry. The likenesses was right natural but he dropped a lot of lamp black around the stage and when Prunella, The contortion dancer with the yellow tights got tarough her show she had mopped up a lot of it

McFadden and Sloan did some singin and a lot of dancin and raised such a dust that everybody had to cough. Merino with his educated monkey is the best I ever seen but he ought to have brought more monkeys for the money he is gettin. The Three Desjardins dressed up ragged with a fiddle and gittar and sung in French or Italian or something. They take real good but I don't care much about them. I cant make out any thing they sing except some words that sound like "chilly chilly bean."
I have been readin how a lot of acters was given a banquet by their manager and I thought it would be a good idea to have one here for my acters, and get a lot of fuss made about it in the papers. So I got my wife to boil some corned beef and make some apple pies and I got a jug of cider from the grocery for eight passes. I spread the feed out in an empty store across the street and invited about forty of my best cunstomers. Then I told the acters and fiddlers not to go home after the show as I had a supper for them. Well exery bonly came that was askerl and somir that wasn't which made the frecl run short for while the acters was trllin johers and singin songs the cinutomers pat up every thing in sight and there was nothin lift for the troop. They was protty mad about it and one of them sot sassy and askel if there ":a : restanrant open any where. There is : lumb counter down by the depot lhat rinns all night and the troop went down there and eat up eleven dollars worth of grob) and had it charged to me. 1 got the names of this whol, show down in my bad list.
Whare is Millie Lamul mow? She never acont back that money I li.nt hirer Allam Sourran". Wariner.

## PARIS NOTES <br> by EDWARD G . Cr mprew.

Paris, Dec. 13. The claque master, a nobleman, of the opera at Florence (Italy), has just died, leaving a million. It is said his nod was sufficient to decide the fate of any artist on the stage, and it is shown by his fortune that he did not base his appreciation of talent on intrinsic grounds. The story is told of a singer who refused to "equare" the Baron, and flatly intimated that he dared not have him hiseed. "I could never dream of hissing such talent," replied the applause leader -and he meant it. When the artiste eang that evening the beat part of his song was drowned in untimely applause, and whenever he appeared it was the signal for hard clapping from all parts of the house. The big tenor had to leave after trying in vain to make himself beard.

The revue at the Olympia is playing to capacity and the daily takings reach on an average $\$ 1,350$. Some changes are to be made shortly. The clever little Epanish girl, Rosalie, goes to the London Hippodrome; and Messrs. Prince and Moricey (of the Theatre des Varietes) are to be given big parts. This revue was originally intended to run until January, but in view of its great success, the management is considering keeping it on, although preliminary arrangements were made some time ago to play another revue by Max Dearly, as already mentioned.

The theatres are still complaining of reduced receipts, but the Folies Bergere, Olympia and Alhambra are all playing to capacity this month.

Herbert Clark, an Englishman, and Jeanette Vallier, alias Jane Waller, from Chicago, two music hall dancers, were arrented in Paris last week, the charge being attempt to rob a woman named Comparoir, who they met at a theatre and who invited them to her flat. Clark is also to be charged with robbing a professional beauty and obtaining jewelry by false pretenses.

I hear that a new show will be given at the Chatelet Theatre in January, in which will be a Chinese troupe of music hall performers. The title will be "L'Homme à Deux Têtes," by Louis Forest. It will be a spectacular piece like "Petite Caporale," at present occupying this stage.

I have never seen such a troupe of French talent at the Alhambra as we have this month. The topliner is a sketch "Le Chauffeur," in which fun is derived from the nonchalance of a gardener out of work who accepts a position as chauffeur, not knowing the difference between a sparking plug and a steering wheel. The only part of the mechanism he can work is the pneumatic horn. This sketch, produced at the Grand Guignol a long while ago, has never been seen by the public of the Alhambra. It is success and will warrant the playing of similar pieces at this hall. There are still rumors whispered that Rarrasford will soon
dispose of his Paris property, the latest being, however, that he will not sell but sub-let as he did in Brussels. It is not at all improbable that we shall see some change at the Paris Alhambra next year.
The December program includes among its sixteen numbers Mlle. Lanthenay, a very fine artiste who has now reached her apogee; Dufor, a singer who appeala; Carlton, card manipulator; Darlus-Yena. duettistes; 3 Dardinis, comic jugglers; 6 Juanitas, acrobats; Adams and Ward, eccentrics of a good class; © Amaranths, acrobatic dancers; The Silvas, performers on ladders; Lind, the versatile impersonator, and Leo Nino, comic violinist.

## MODERA OPERA.

Paris, Dec. 13.
Two new works were given at the Opera Comique Dec. 8. Both will probably be seen in New York as usual next season, though they are not to be com. pared with some of the older short operas so diedained at present. "Le Coeur du Moulin," by Magre, music by Deodat de Severac, as a story, is of the simplest description. A young peasant returns to his village to find his sweetheart married to his friend. The wife regrets, and would fain follow the old love. But the call of duty is heard from the old mill in mysterious voices, and poor Jacques departs alone.
"Myrtil," the second production, by Ernest Garnier, is a mythological drama in a sacred wood in Greece. Myrtil apins wool on the feast day of Bacchus. As a priestess of Diana that is very wrong. Why she did so, however, is not known, excepting that it gives an occasion for Hylas, who has fallen in love with her, to try to save her from the penalties of the sin. Women were ever jealous and revengeful, and Bacchia, loving Hylas herself, prevents the missionary worker from accomplishing his object. Myrtil slowly changep into a myrtle bush-a more beautiful ending than that of Lot.
Both works are well mounted and sung. but there is little in either to satisfy the demands of opera for the average playgoer or lover of music even.

## FINE ENDANGERS BROADWAY.

Prompt work by the fire department saved the Broadway Theatre building from destruction early Saturday morning last. Improper insulation caused the electric light wires to start the flames in the partition which separates the office of James J. Armstrong from the hallway on the second floor.
The Morris Music Co., which occupies a part of the offices with Armstrong; Felix Isinan on the floor above, and all the tenants to the roof were damaged more or less by the fire or water. The flames were discovered at. 2 o'clock in the morning.

Mrs. E. L. Fernandez, the first female theatrical agent in America, and mother of Bijou Fernandez, died on Tuesday in New York. Mrs. Fernandez was one of the best known theatrical people in the country.

## HAMBURGER "DOM."

Hamburg, Germany, Dec. 13. Managers and others were, as usual, disappointed over the "Dom," but, still they all came. There was nothing in the bills to attract attention.
The Hansa has the following acts: Houdini (second month), Five Yamagatas, Japs, a very clever act; Three Telsedos, eccentric singers and dancers; Mabel Berra, doing very well; Mizzi Gizzi, bright drawing room scene; Marci and Marck, sketch with lions; Kola Wania Trio, Rus shan dancers; Elise, Wulff and Waldorff, equilibrists; Two Balzars, manipulators. Historic pictures from the Metropole, Ber lin, a failure, cancelled by all managers. The Flora has a big bill but nothing startling. Sold out every night during the "Dom." Tickets only obtainable several days in advance. New manager at the Flora, Mr. Prinz, formerly of Apollo, Konigaberg. The old manager, Sahlmann, made a fortune and is looking for a new hall.

The biggest show is offered at the Sagebiel, but only in quantity. Over fifty acts are on the different bills, playing in four different halls. There has never been such a scarcity of good material at the Sagebiel.

Among those present at the "Dom" were Paul Murray, Richard Pitrot (called by artists "Mr. Sure"), George Harrop, Blackpool; Ed Leamy, of the Leamy aerialists; Hyman, of the Stoll office; Maase and Fischer (Marinelli people); Franz Steiner, Ben Tieber, Fritz van Haarlem, A. Rigod and Roger Tolomei, Seguin Tour, South America) and Tichy from Prague.
Very few bookings have been made.

## CHICAGO LICENSES UP.

Chicago, Dec. 22.
The idea of asking for a reconsideration of the new amusement license ordinance has about been abandoned. It passed last week by vote of 44 to 11 . Instead of trimming the licenses downward, as expected, they were revised upwards.
The most conspicuous case refers to high-priced theatres.
As amended the classifications read: Entertainments of a theatrical, dramatic, operatic, vaudeville, variety or spectacular character where the fee is $\$ 1$ or more, $\$ 1,000$ a year; between 50 cents and $\$ 1$, $\$ 400$; 50 cents, $\$ 350$; more than 20 cents and not over 30 cents, 250 ; not more than 20 cents, $\$ 200$ a year.

## NORFOLK MAY HAVE ANOTHER.

Norfolk, Dec. 22.
Considerable gossip is running round Norfolk regarding a new first-class house to be erected by the Leath Theatrical Co. Inasmuch as Otto Wells, the director of the Leath Co. and Jake Wells' affairs locally, is reticent on the subject, there is nothing definite to be learned.

- However, it is understood that the lease on the Van Wyck Academy of Music held by the Leath Co. expires July 1, 1910. It stands on leased ground, and the Selden Estate controlling it is unwilling to re-lease. It is necessary for the Leath Co. to either obtain a renewal of the present lease or buy the property to retain the building. If the owners neither lease nor sell, the Wells and Leath in. terests will acquire property elsewhere.


## BILLY COULD "AT HOME."

By willian oodld.
My! What a stillness around the "Lone Actor Building." It is "Make a noise like a Christmas present" time.

The Knockers' Club held their weekiy meeting last Wednesday night and finished with their anthem, " 1 'm afraid ne's made a hit."

Hammerstein's was the only vaudeville house in town last week that did not have an English act for a headliner.
P. S.-Hammerstein did the biggest business in town last week, which speaks well for the drawing powers of one Valeska Suratt.

By the way, Felix Isman and Ab Woods offer Miss Suratt the choice of three Broadway theatres to star in.

Ralph Post and Eddie Russell have two very good parts in the new Shubert production of "Dick Whittington." At last these two clever artists are about to receive due recognition.

My pastime during my western trip was visiting picture house vaudeville shows, and I found a lot of amusement in many ways. Most of the picture vandeville proprietors don't know an interior from an aeroplane. They come from different trades and in order to tell an act that they do not like it they use terms that fit their former vocations. For instance, one proprietor who was a barber up until six months ago, wanted to tell an act how bad their sketch was and here is what he said: "Your act is dull. Sharpen it up. It needs clipping. Trim it. One of the songs should be shampooed." Another manager's place was originally an Atlantic \& Pacific tea store. On account of the depth of the store on a busy thoroughfare some one suggested "Moving Pictures." As a last resort he tried and was successful beyond his wildest imagination. He told a sketch tean how to improve their act as follows: "You are putting one pound in a two pound package. Blend it; put a little weak oolong; mix it with green, steep the finish and you will get a much better brew." Another manager was a blacksmith. Automobiles drove him to distraction and road houses. He had a fine, big place. The blacksmith shop is now a "Bijou Dream" or a "Heavenly Palace." His advice to an act was: "It needs pounding into shape. Hammer down the rough edges. The trouble is when you take your iron out of the fire it is not hot enough. Keep swinging on it until the sparks fly." Next year, I suppose. all these "self-made managers" will be shouting, "The trouble with 'youse' actors is you want too much money."

Next week I'll tell you about two German comedians who I saw in a picture house in New Orleans-New Orlines-New Orlanes-New Orlenz-They passed me the biggest laugh I have ever had in a theatre.

The goods and chattels of Dorothy Richmond, the agentess, remained all last week in the hallway outside her former office door in the Long Acre Building.

## THE $\triangle C T$ SCOOPED UP.

Last week Horace Wright and Rene Dietrick appeared at Union Hill, N. J., in a singing turn, with a previous report from out of town to the effect that "they were good."
The act had engaged with some agent in the Long Acre Building to look after their interest.
About Friday Mr. Wright was called into E. F. Albee's office at the United and given a contract for the remainder of the season. Somehow the name of the agent credited to the couple was left off the contract. The other commission people in the building say it was no accident, but that the United just scooped up another.
Mr. Wright, who formerly appeared in vaudeville with Agnes Scott and Miss Dietrick are at Shea's, Buffalo, this week, while some poor agent in the Long Acre Building is wondering why he is, and if he is, what's the use of splitting when you even get trimmed at that.

## CINCIMNATI ORPHEUM STARTS.

Cincinnati, Dec. 22.
The Orpheum opened Sunday matinee to nearly capacity business. In the evening every person who could secure a seat was there. Cincinnati has been led out of the vaudeville jungle by the opening of this house. The great bill sent here by William Morris was a big success. At no time has there ever been a show offered which gave such satisfaction. It is the talk of the town.

The new house is a beautiful one. The staff is: I. M. Martin, manager; J. B. Martin, assistant manager; Maurice Wolfson, press representative; Mrs. A. V. Rockwell, private secretary; Neil McGuire, stage manager; Gus Uchtman, property; Harry Redmond, electrician; Paul Hillman. treasurer; E. Johnston, assistant treasurer; Al Cates, chief doorkeeper; Al hert Wiegand, orchestra director.

## A COPLE OF "EMERGENCIES."

Chicago, Dec. 22.
The train coming from Winnipeg carrying Juliet, Fassio Trio and Louise's monkeys arrived too late for them to appear at the Monday matinee.
James J. Morton and McMahon and Chapelle were in the American and substituted for the one performance.
Rice and Cohen on the same train arrived in time to close the show.

## UNKNOWN BUILDERS.

Cincinnati, Dec. 22.
The Alhambra Theatre Co. has secured a location on the north side of Fifth street. It is about 50 feet front, with a depth of a little over 100 feet. In the next few days the erection of a fireproof vaudeville theatre will be started. $\$ 85,000$ was paid for the site. The real estate broker refused to make known the names of the parties interested in the Alliambra Theatre Co., but stated he was commissioned to secure desirable locations in other cities also.

## DAYTON'S 8 ro,000 SHOW.

Chicago, Dec. 2:.
Fred Barnes has closed a deal with the City of Dayton to put on a $\$ 10,000$ show the week of Jan. 31, ruming to Feb. 3, inclusive.

## WIGWAM'S TEMPORARY HOME.

San Francisco, Dec. 22.
Negotiations are now pending between the Grauman's and the Wigwam Co. whereby the latter may take over the Star, two blocks above the Wigwam, for the later's attractions, pending the erection of a building meeting with the requirements of the fire regulations upon the present Wigwam site.
Denial is made that the deal has been closed, but as the Star is dark now excepting Sunday (and possibly Saturday afternoons and evenings) it looks as though some understanding has been reached. By running under the above arrangement until the building of the new Wigwam is decided upon, the large overflow from this house can be comfortably accommodated at the Star. An abundance of acts can be secured. There was a rumor afloat of Pantages' attractions going into the Star, but this is denied by W. Z. Tiffany, Pantages' local representative.

## COULDN'T "COP."

Cook and Lorrenz are playing at the Orpheum, Brooklyn, this week, just because they would not permit themselves to be "copped" by an agent not their own.
There is an agency firm in New York which has becone notorious "coppers" of late, "aided and abetted by." Cook and Lorrenz were wanted by this concern to play the Columbia, Cincinnati, this week.
Jack Lewis is the act's own agent. He placed them for the Orpheum, Brooklyn, and felt pleased upon finding his act had not allowed the "snatcleers" to put one over on him.
Cook and Lorrenz will remain in vaudeville, likely, until rehearsing with a Shubert show in February.

Jake D. Newman has been engaged as
cal contractor for the Forepaugh-Sella
Jake D. Newrman has been engaged as
local contractor for the Forepaugh-Sella Show.

## AN AGTOR'S LIFE By HARRY R. HAYWARD.

1 often sit and wonder if an actor ever struck
The towns that 1 have plaged in and had such awful luck. I've roamed this country over from Malne to Mexico Done everytiling from props with every kind of show.

With Doctor Bunkeni's Opera Troupe I've peddled out the dope. Sold Ifiment. clectric belts, corn salve and shavling soap. 1 played a jolint in Texas and was blled just like a star, But recelsed my pas the usual way, lin drlakg out at the bar.

One time 1 jolnet a wagon show for a quilet rest.
I showed all day and drove all wight, worked myself to death. Then I folned a lont show and took aboard mig junk-
The very das I salled away the that blew up atil sullk.
I also play.יd a whid minn it a one-borse county falr,
l'ainted up from head to foot: wore some bushy hair.
The splejer Jabibed me with a stlek. saglug "He "ats raw dog." Then atole my money, watch and clothes, leaving me on the bog.

In "Rep." I doubled seven parts, a plece called "Octoroon,"
Did the press work, painted acenes; jumped from a balloon. One might I did a song and dance, played "Armaide" In "Camille," And took tickets in the gallery so the door man couldn't steal.
 Got lleked and bred the wizht I jolned for eatlug up the props. Now 1 often stt and wouler if the big stars on Broadway Ever played In liansas whe re the scats ar" balled hay.

I womler If Blll Faversham played cornet lin the lana

I womber if Warfelil cour tried to fre an compty kion.





1 womber if the momarer in Niw Surk renlly ping
The snlaricu that are pinblished lin the papars crery day.
1 wonder whit the broatiway atare do whth all their the

## so "REMICX STORES."

"There will be 60 Remick retail music stores between here and the Coast before I return," said Fred E. Belcher this week.
Mr. Belcher, the general eastern manager of Jerome H. Remick \& Co., leaves the first week in January for an extended trip in the west, going up and down the Pacific Coast, establishing further linke in the Remick chain of its own stores. where all sheet music is retailed.
There are several in the east. From statements on Mr. Belcher's desk, these stores are doing a phenomenal business in the sale of the popular-priced music.

Stands in Denver, Salt Lake City, Lon Angeles, San Francisco, Portland, Seattle, Spokane and intermediate cities have been secured, only requiring Mr. Belcher's sig. nature to close. The western Remick circuit will be in charge of the firm's Coast representative, Mr. Rigby. Last week a new Remick store was opened in the Century Theatre, St. Louis.
At the New York headquarters, 131 West 41st Street, a sixth story is being added to the building, wholly occupied by the music publishers. The addition will be utilized for a stock room.
One of the latest songs on the Remick catalog is "By the Light of the Silvery Moon," for which Remick paid Gus Edwards 87,000 cash.
Though December is a notoriously dull month in the trade, Mose Gumble, manager of the Remick Professional Department, said his firm had no complaint to offer, remarking that last month (November) was the record-breaking one in sales of the Remick concern.

$\qquad$ 20)

NEW YORE ROOF "OPPOSITION."
If the New York Roof picture and vaudeville entertainment to be commenced on Monday is not declared "opposition" by the United Booking Offices, that agency will go so far as to refuse its consent for "United acts" to appear there. Walter Rosenberg, the manager, has ordered four acts weekly from Joe Wood. The Banda Roma, wanted for a feature next week, could not obtain permission from the United to play.

Mr. Wood is looking about for a "big" card. At one time he thought "Dr. Herman Volta" (Volta, the electrical act) would fit, but the "Dr. Herman" will not happen.
Though the United does not favor the New York, so far it has not objected to either the Majestic or Lincoln Square, both close to Williams' Colonial. The New York is near Hammerstoin's.

## BEEHLER SEEEING HEALTH.

## Chicago, Dec. 22.

Charles Beehler has resigned his position in the Orpheum Circuit's Chicago Offce temporarily, to spend a few months in the soutliwest for his health. He leaves for Tucson, Ariz., Jan. 3. Mr. Beehler joined the Orpheum forces' three years ago, acting as assistant manager to Charles E. Bray, then the general manager. When Bray was called east, Beehler succeeded him as general manager of the Chicago office.
Overwork is responsible for the breakdown, and it is thought that a fow nonths of sunshine and air such as may only be found in the far west will restore the agent to his normal self. The fault with Charlic was he carried his work home with him and had his mind always on his duties. His departure will leave a big regretful gap in the Chicago offices It is devontly hoped by all his associates and friends that he will soon be at his desk again. It was stated this week that John J. Collins would take Mr. Beehler's temporarily vacated pont in Chicago.

## SAYS "PETER" IS THE "LINR"

Philadelphia, Dec. 22.
While "Peter" the monk was exhibiting in Keith's here a short time ago he was taken to the University of Pennsylvania and put through a number of special test. before a clinic.
Dr. Lightuer Witmer, a noted psychologist, has just announced to the scientific world that he believes "Peter" is the "missing link" bet ween man and animal, or in more scientific phraueology, that the ape's mind brilges the chasm between higher anthropaids and man. In studging "p'eter" Dr. Witmer says that the ape's rhicf fanlt is one usually found in small children- that of an arrest of speech develdepment. The doctor atays in his report that "Pיter" is beyond all doubt the most intclligent animal reported in the annals of science.
Dr. Witmer and Dr. William H. Furness are now training as a psychological expriment, an orang outang under two years of age, secured from Borneo.

Tom North, who is naw ahead of "The Newlyweds." will probably the one oi the Hagenherek-Wallace show pron adernts next scuson.

# Patents CO. WANTS TO KNOW ALL ABOUT RENTAL BUSINESS 

## Making Inquiries from Licensed Exhibitors, Embracing Some Pointed Questions. Vital Matter to Renters.

It begins to look as if the EdisonBiograph Combine intends to "clean up" in the licensed film industry. When the Patents Co. was organized, nothing was said publicly of an idea in the minds of its promoters to eventually take over the film renting industry. It was a part of this plan which made the licensing of machines so essential an item, for by gathering in these shekels it not alone made $\$ 104$ easy money per year, but has on its books a record of every exhibitor using licensed films.
In furtherance of the plan, the M. P. Co. has "signed up" the rental agencies with a form of contract, making the owners of these renting firms simply office managers for the Patents' Co. They are utterly at the mercy of the combine, and their supply of films may be shut off by any one or all of the parties to the Motion Pictures Patents Co. If any renter gains the ill will of a producer, that producer has a right, under the contract which the agencies have signed, to stop eelling films for an indefinite time or to entirely eliminate the standing order of that particular agency.
Under these conditions, and with these facts in sight, the letter and request for information which the Combine has just cent to exhibitors reads most interestirgly. The letter is dated from 80 Fifth avenue, the headquarters of the Motion Picture Patents Co., and says:
"Please fill out and return enclosed slip, giving particulars of your service, and oblige, Yours truly, Motion Pictures Patents."
The slip bears three very pertinent queations: "Number of reels exhibited each week," "Price paid for service," and "Is your service satisfactory?" There is a blank apace at the end of each query for the answer, and the slip is enclosed, as a separate exhibit, with each letter. Absolutely no reason is offered for the action, no attempt made to define the right of the Combine to ask the questions, nor are any words wasted in stating the case.
Most of the slips are being, at present, kited back and forth between renter and exhibitor. Presumably some, perhaps many, of the slips have been signed and returned to the headquarters of the Combine. The letter and list of questions were mailed out during the latter part of last week, and the returns are by no means all in. It will he several days before everybody who is using a licensed machine has sent the Patents Co. an answer. It is certain the rental men are uneasy; they are awaking to the fact that something will soon be doing along lines not to their liking.
Many believe the beginning of the end has started for individual rental agencies. While ne one outside of the Patents 0 . knows the real object for the letter and questions, it is clear that the Combine is seeking information vital to the rental man, by approaching his customers direct.

It is shown by one agent that no matter whether the Patents Company ever receives back all the cards, the information apparently sought is at hand, for the combine know every one of the rental agencies' customers and can demand the information they are seeking by going straight to the agents. There is nothing for the agency to do but answer, whether they like it or not. The outcome of the proposition is looked forward to by exhibitors with interest, and by the agencies with trepidation.
The Patent Company is working the card system right along. Whenever a change is made in the conduct or management of a house which stops the film service, a card is sent out asking the manager who has last given up the $\$ 2$ weekly (which they miss) the following questions: "Have you closed your theatre permanently or temporarily?" "Have you discontinued the use of moving pictures?" "Are you using independent service?" "Was your licensed service unsatisfactory and if so in what way?"

## PATRONS OBJECTED TO FILM.

New Englanders are becoming too par ticular about their films to suit the Edison-Biograph combination. After the Censor Committee in New York finishes with a fllm, patrons of the picture shows up that way take a whack at the censoring thing, very often to the sorrow of the manager. A recent release, "Through the Breakers," by the Biograph Co., came strongly to the point. When it was shown, visitors to the theatre not only objected personally to the house manager, but some wrote letters to the newpapers, directing attention to the objectionable nature of the film. The picture man being on good terms with the newspapers, was able to keep the letters out of print, but he hauled off the pictures and will do a little of his own censoring hereafter.
"Through the Breakers" was criticised by a Variety reviewer at the time of its release, and the fact was pointed out that it was of a nature which should prevent its being shown in public. The film, briefly, tells of a mother so heartless that she goes to a dance while her child is dying, and to get her to return from the dance to the care of her little daughter it is necessary to send a messenger to almost drag her away from the ball. When she reaches home the child is dead. New Englanders don't want to see that kind of a woman-even in pictures.

## COOR'S OPERA HOUSE LEASED.

 Rochester, N. Y., Dec. 22.On June 1 Wm. Bradstreet, a New England moving picture magnate, will take possession of Cook's Opera House, on a long term lease, just consummated with James H. Moore its owner and until recently its manager.
"Pop" vaudeville and moving pictures will be presented. It will comprise a part of the "Scenic Temple" Circuit which Bradstreet has established in the vicinity of Boston.

SENDING OVER MOVEL PICTURES.
There is at last a likelihood that patrons of the picture shows which gather their fllms from the Patents Co. may eventually get away from the "scenic productions" which the Edison-Biograph combine is turning out with such profusion.
These objectionable "melodramas" and "cathartic comedies" are in danger of being replaced by the sane and practicable films which the Urban-Ora branch of Chas. Urban's industry is sending over to this country. They are industrial films, travel and scenic views and a fast growing series of microscopic subjects, which embrace a largely educational product far more desirable than the "faked" dramas in such general use over here.
One exhibitor of much experience, who now conducts a chain of picture shows, said to a representative of Vabiety the other day that in his opinion the life of the picture business depends upon a change from "silent dramas" to films of an educational value, such as are now just beginning to come over from England. This is the class of pictures which, in a general way, obtain upon the screens in English music halls; pictures of current events, parades and public gatherings, as well as the scenic and travel films, which are seen so very seldom on American picture curtains.

## A FRENCHMAN ON THE SITUATION.

 Paris, Dec. 13.A French manufacturer, nameless for the present, having paid a visit to the United States, sends a very gloomy report to his colleagues in France on the outlook of the independent firms supplying the American market, and urges his friends to immediately take a decision on the question of grouping themselves in order to offset the maneuvers of the Moving Pictures Patent Co. In a recent letter, published in the trade organs here, he sums up the situation in the following strain:
There are fully $\mathbf{1 0 , 0 0 0}$ picture shows in the United States, of which about 4,000 could be supplied by the independents at once, provided the exporters were properly organized so as to furnish a constant change of program of well-chosen films. One of the reasons why many renters would willingly patronize the independents is that the trust sends them all the same subjects so that it frequently happens four or five moving picture theatres in the same strect are giving the identical pictures at the same time. This state of affairs will probably be remedied in the near future, but it behooves the independents to step in and secure their orders before the Moving Picture Patent Co.
Consequently many renters would be only too happy to march under a new banner if they were sure of a constant change of program which would be different to his neighbor.
The writer then gives warning that if the importers of independent films do not pay strict attention to the present crisis it is certain the Trust will assume control of the whole market.
An appeal is then made that all interested parties will bury the hatchet, forget their personal quarrels, and go hand in hand after the American market if they wish to make a profit on those transnetions. Otherwise, they will be shut out for another four and a half years, or can only do business at a loss.

## PATENTS CO. TIGHTENING UP.

It has been decided by the manufactur ers of moving picture machines to combine, in the matter of sales, after Jan. 1 and sell their product only to the rental exchanges which are licensed by the Patent's Company. An attempt wilr be made to shut off the supply of men who deal in machines and supply even their repairs. Each film concern will be held accountable for the customer to whom they sell machines, and in this way it, presumably, is expected to shut out the "Independents" from the use of all licensed machines. There have been "breaks" in the Edison-Biograph calculation in the past, and they have not always been able to keep close track of licensed machines. If an exhibitor wanted to dodge an issue he would mutilate the official numberwith a chisel and an investigation by the "card system" would not always bring about the desired information. Selling in future to only licensed exchanges las been hit upon as a good plan.

## 850,000 LOUISVILLE HOUSE.

Louisville, Dec. 22.
Work has begun on a building which will give Louisville the finest picture house in the south. John H. and James P. Whallen and the Princess Amusement Co. (composed of Allen W. Kinney, Irwin Simons and O. T. Crawford) are promoting it. It is expected to be completed by March 1, and approximate cost is around $\$ 50,000$. $318-320 \quad \mathrm{~W}$. Jefferson Street, opposite Gayety, is the site.

## APPROPRIATE PICTURES.

Chicago, Dec. 22.
The pictures house on Madison street which presented "Independent" films, has been closed up. A sign in front reada "To Rent." Filns advertised on the one sheet boards in front are: "A Close Call,' "The Hour of Terror," "A Case of For getfuthess.

## SELIG ADDS A PRODUCER.

Chicago, Dec. 22.
Lorin J. Howard closed with "The Wolf' 'last Saturday night and will be come a proslucer at Selig's. He is said to have a yearly contract at $\$ 75$ per week.

ON FOR M. P. MEETING.
Geo. Kleine, Wm. Selig and Geo. K Spoor, the "Big Three" who represent the western end of the Edison-Biograph con bine, came in from Chicago Tuesday to at tend a meeting of the latent's Co.; the first meeting held in the second year of the establishment of the trust.

## GAVE PHOTOGRAPHER GOOD HUG

Edwin Sanborn, the photographer at the Bronx (New York) Zoo, received a gooll hugging last Friday while photographing a Russian bear.
The brute evinced a sudden dislike for the photographer when the latter prodled Bruin to secure action for the moving pic tures being taken. Mr. Bear grabbed Sanborn and hugged him tight. Sanborn struggled, but the bear seemed only to mind when he yelled for help. At each yell the hug became stronger, until Sanborn struggled silently, finally escaping with many bruises and little clothing.

## HAS SOME RECORD.

The letter below was received by the Casey Agency on Tuesday last, and proved a prize story during the day all over the offices.
Mr. Casey must have sent the letter to some one. The back bears an endorsement, reading: "This guy is surely eligible to our class.

PAT."
"Minneapolis, Minn., Dec. 14, '09. Mr. Pat Casey,

Theatrical Booking Agt., New York City.
Dear Sir:-
If you have not ample time in which to peruse this letter at the time of opening it, please lay it aside until you have the leisure time and read it to the end. I am a reformed criminal witih a good, practical knowledge of the show business and I want to put the act that I am describing further on, under your management. It is my purpose to play the big time with it, or nothing. As bearing on the matter, I will give you a brief outline of my career. I was a performer years ago with circuses and in the oldtime variety shows (not as now vaudeville). I have been a criminal for fourteen years. I have done big and little bits. I was doing a short bit last winter and I picked up a theatrical paper, which gave a synopsis of your circus life. It gave me a strong impression that I at one time knew you, though I am not able to recall it positively. I was ringmaster with the old John (Pogy) O'Brien show. I kept up Madam Casselli's horse when she was riding. I think she is now playing your time. I was ringmaster with George Hartzell; with John Lancaster, Bill La Rue, etc. Have planned and taken part in big deals in Montana and different parts of the west. Did ten and two year terms at Deer Lodge, Montana.
"I am personally acquainted with Frankheanser of the Frankheanser and McDonald band that robbed the Great Northern train at Rexford, Montana, during the summer of 1907 , and who made a sensational escape from jail at Helena. I know many train robbers and was personally acquainted with a number of men of the type who were subsequently hanged. In fact, can tell many interesting incidents connected with them.
"I can also tell about some of the most atrocious crimes ever committed in the annals of criminology. Also lots of stuff about myself. I can prove everything I say and can produce letters from the warden of the penitentiary and chief of police of Helena. My picture and ineasurements are now in the Rogue's Gallery at Minneapolis. I was shot last May by one of a band of hoodlums while out with a show company, and lad what the surgeous claim to be one of the most miraculons escapes from instant death on record. The shot was fired at close range from a 38 caliber revolver, the ball striking the frontal bone in a downward direction, crushing the skull. After three months in the hospital I am practically recovered.
"Now, I can put up a good act and have an old-time dramatic celebrity with me. He is a good lecturer and picture machine man. Can give you almost any kind of an act in vaudeville or combination show; blow a safe on the stage. do monologue with interesting stories, etc.; tell of attempted escape in which the warden was

## GIRGUS

## GARDEN MANAGEMENT HOT ANE-

 100s.It is said that Ringling Bros. have applied to the management of Madison Square Garden for a renewal of the five year contract which expires next April. The Garden management evidenced no anxiety to renew the lease and it has not as yet been consummated.
The contract was made by James A. Bailey in 1905, the winter before he died. It was to run for five years, expiring next April, and included eight weeks of every spring to be devoted to the Barnum \& Bailey show and Buffalo Bill's "Wild West." Since that time the Ringlings have come into ownership of the Barnum Show and Maj. Gordon W. Lillie has onehalf the "Wild West."
The Garden management, it is reported, receives $\$ 5,000$ per week from the shows, although others who occupy the Garden are obliged to pay $\$ 1,000$ each day. The annual appearance of circuses and the Wild West seem to have taken the edge off the business, and it is asserted that Maj. Gordon W. Lillie would like to get away from the one engagement which remains of the Buffalo Bill end of the existing contract.

## DEXTER SELLS HIS STORE.

The drug store in Fitchburg, Mass., for many years the winter refuge of Dexter Fellowes, has been sold. Now Dexter will of necessity devote his entire attention to press work. He goes back again to the Barnum \& Bailey Show next season, and with Jay Rial will constitute the principal press battery of the "big show" when it comes to the Garden-unless "Tody" Hamilton again is in the running. But the engagement of "Tody" is problematical and will only be for New York City in any event.

## SWEENEY AGAIN DIRECTOR.

## Chicago, Dec. 22.

Charles Sweeney will once more be equestrian director of the HagenbeckWallace show. After holding that posi. tion for almost a quarter of a century, Sweeney went with the Joln Robinson circus the last season and was succeeded with Hagenbeck-Wallace by Robert Stickney, Jr. A few weeks ago Mr. Sweeney arrived in Peru, Ind, for the winter and constant contact with Mr. Wallace led to a mutual understanding.

## THROUGH AFTER 8,000 MILES.

Chicago, Dec. 22.
The Jerry Muggavin show closed at Jacksonville, Fla., after being out fortythree weeks and traveling 8,000 miles.
terribly cut with a knife, the deputy warden's throat cut and killed. Two young men lung in the prison grounds for the deed.
"Have never played any small houses with act and want to do business with you. I should be glad to sign a contract with you.
"Trusting to have a reply from you at your convenience and enclosing stamp for same, I am."
(I'roper name and alias and address given).

## NEWS

## THAT "5 HEADED" BILL.

"Opposition" stories are coming in from Texas, where the Ringling Bros.' "101 Ranch" and the Sells-Floto Shows were in a clinch last fall. The best one is from Beaumont via Edward Arlington. The " 101 Ranch Wild West" was playing Beaumont, and the Ringling show had used only banners in the opposition work, neglecting the billboards entirely.
On the morning of the show day Mr. Arlington heard a couple of "kids" conversing on the all absorbing topic of whether to go to the "Wild West" or wait for the circus to follow. One boy was undecided. The other converted him to the "Wild West" by saying: "I'm not going to wait for that circus; it only has one tiger and five men in the show."
This is a reminder of what a youthful New Yorker said last sprin; when the Ringling Bros. brought their circus to the Garden. They used the "five heads" almost to the exclusion of any other form of out-door advertising, and after the youngster in question had seen the posters for several days when they were first displayed, he asked his father to "bring home some of that chewing-gum those five men were selling."

Bill Wilson, with Hagenbeck-Wallaca for several seasons, has formed a partnership with Iew Morris.

George Stumpf goes with the Fore-paugh-Sells show next season. "Chick" Bell will be with the same circus next summer.

John R. Andrew will bring the season of his road show, "A Breezy Time," to an end the 25th.

Paul Harold will again run the "No. 1" Car with Miller Bros.' "101 Ranch" next season.

A daughter was born to Mr. and Mrs. Ed Millette Dec. 10 at Gainsboro, Ga. The Millettes have been with the Ringling Brothers for the past three seasons.
"Danny" Lynch will be the local contractor for the Buffalo and Pawnee Bill "Wild West" next season. He filled this same position two years ago with the Buffalo bill Show under the same general agent, Louis E. Cooke.

Lester W. Murray has finished his engagement advertising the "fight" pictures for the Kleine Optical Co. through New Fingland, and leaves to morrow (Saturday) for his home in East St. Louis.
H. E. Butler, manager of the "Two Bills," "No. 3 Car" last summer, has given up his newspaper work in Logansport, Ind., and is now in advance of one of the several "St. Flmo" companies touring the country.

Guy Stcoly, one of the relay preta agents of last season's Barnum \& Bailey Show, is spending the winter in Niיw York. He has been re-engaged for his old position next season, along with Jay Rial and Dexter Fellowes of last year's press staff.
"ioI RANCH" AGENTS.
Edward Arlington, general manager of Miller Bros.' " 101 Ranch" has made most of his selections of subordinatea in the advance department for the corsing seacon. W. C. Thompson, his head press man, will come to New York directly after Now Years to start work upon his advance material. Mr. Thompson was called to his home in Norwich, Conn., the other day by the death of his father, and is now ongaged in closing, $\mu \mathrm{p}$ the family affairs.
Sam Feidler is local contractor for the show, and already "on the job" in a preliminary way. Paul Harold will again manage the "No. l" Car, and for the coming season a third car will be added to the advance with Al. Rial as its manager. The "No. 2" Car will be in charge of John D. Carey, who will also do the newspaper contracting.
"Buzzy" Bainbridge will be press agent back with the show. Leo Monteray will be "checker up," and Chas. A. MoClintock an assistant contractor. Mr. McClintock thus becomes a circus agent for the first time, having been previously connected with theatricals as an advance man. Joe Rosenthal will again be "opposition agent."
The show is in quarters at Fart St. Louis, Ill., from where Mr. Arlington recently returned after starting the proliminary work of preparation. The stock is all on " 101 Ranch," which the Miller Bros. own, near Bliss, Okla., and where the brothers are wintering.

## INDOOR CIRCUS TOO BIG.

Chattanooga, Tenn., Dec. 22.
The Rhoda Royal Indoor Circus appeared here last week under local auspices and surprised by its size. The opinion was it is too large to play indoors with financial success. The Daily Times appeared to think the Rhoda Royal horses are the principal feature and gives second prominence to Ida Miaco, speaking of her as "an importation of Gay Paree."

## BILLS NEXT WEEK.



## NEW ACTS NEXT WEEK.

## Initial Presentation, Firat Appearance or

 Reappearance in or Around New York.Feanor Gordon and Co., Fifth Avenue. Phillip Sisters, Hammeratein's.

Michaol Fitagerald and His "Eight English Juggling Girle."
Full Stage (Exterior).

## Fifth Avenue.

A "sight" act has been evolved by Michael Fitzgerald through the "Eight Juggling Girls." The young women jug. gle clubs. In full formations of the octet they fill the stage with attractive pictures. The club juggling is not complex, although some of the girls handle their work neatly, passing and taking passes well. It is the novelty of the little misses playing together at this line more than anything else, however, that sends the act over. It is a nice act, pleasing because the girls are all comely, with one exception. Each is uniformly, neatly costumed, and of the "pony" class. While programed as "English," orders are spoken in French. A few may be natives of France. The finale on shaky pedestals is spectacular, giving a good finish. In the midat of all the whirling and twirling, Mr. Fitzgerald stands acoworker with his aids. Perhaps the act would lose nothing if Fitegerald remained out of it, other than to stand about the stage in evening dreas if his presence is neceseary. On appearances Fitegerald is apt to make the young women nervous. Among the eight girls are a couple of very good club jugglers. Through this the formations are mostly held down to twos and threes. There should be more sires and eights. A green ground cloth in painted to represent a tennis court, with a not at the rear. This gives color, and the net might be atretched across the court for realism. While for actual club juggling the act does not compare with many now playing, for novelty it has a little something on them all through the all-female cast. Mr. Fitzgerald will offer a pleasing number of its kind wherever presented. Sime.
"The Pretty Five."
"Girl Act."
One (Special Drop).
"The Pretty Five" were formerly known as "The Five Maxims." It is a "girl act," led by Dolly Collins, extremely good looking. The other girls are also pretty. It was designed for a novelty in its class, and for the small time it is, boing a "girl act" in "one" with several changes, also a well painted and attractive drop. The changes are neat, particularly the last one where the five wear tights. In songs an improvement could be made over the present list in use, and the girls might be made to dance more and better. There is a slight wait or two to cover up, and a better finale to be obtained, but "The Pretty Five" make up a nice small time act.

The second quarterly meeting of the National Association of Theatrical Producing Managers was held Tuesday at the Hotol Astor. The president, Henry B. Harris, addreseed the gathering, reviowing the work of the ascociation for the period.

## NEW AGTS OF THE WEEK

Howard and Collinson Trio.
"A Piece of Dreaden China" (Comody). Three (Special Sot).
Fifth Avenue.
The Howard and Collinson Trio are English. Their sketch named "A Piece of Dresden China" is built around a mechanical doll act. The "doll" is a rather good looking girl, who plays the "doll" conventionally, singing meanwhile. Most of the comedy is knockabout, coming at the finish, when the two men in the act throw each other around, breaking "props" over one another's heads. It's very rough, but makes a laughing finish for those who admire this sort of humor, commonly known over here as "slap stick." Previously one of the men said "Carebeful," credited coined by Tom McNaughton. The same comedian also squirts a lot of sticky liquid over his head. That was messy, naety and not a bit funny. The act is very English, as New York has grown to know the English brand of humor these people represent. Shifted from "No. 3" to "No. 1" at the Fifth Avenue Monday evening, the Trio brought laughter and some applaueo by the finale. They will do better in the small first-class houses. Sime.

## Deltow, the Great.

## "Strong Act."

## Full Stage.

Deltow is a "museum act." He "hangs himself," that is, permits himself to be pulled to the top of a pole while held suspended by a rope noose around his neck. Deltow does other strong feats, familiar in part to patrons of dime museums, but his piece de resistance is the "hanging." Were this put on right, it might make some talk. Deltow precedes it with a short discourse. The act lacks showmanship a thousand ways. The hanging cannot please the regulation "small time" houses, because it is repulsive, but if Deltow will secure a hang. man's gallows, drape it in black, and go the limit for gruesomeness, some museum ought to grab him off quickly as a feature. The remainder of his work is above the average "strong act." He permits a stone to be hammered while holding it by a rope between his teeth, and another stone to be attacked while it is resting on his chest.

Sime.
Lisle Leigh and Co. (1).
"In the Rain."
20 Mina.; Four (Parlor).
Fifth Avenue (Dec. 19).
Frank Ferguson is the author of this "Lady Raffles" affair, so poorly constructed that it is ridiculous in some details. Charles Arthur assists Miss Leigh. Both played probably as well as they could with a medium of so little merit. A heavy downpour of rain has caused a woman to take shelter in the man's apartments. The tenant mistakes her for a burglar. Along these lines runs much talk, little action and little of anything which entertains. The sketch made the mildest sort of an impression upon an audience which did not pay overly close attention.

IFalt.

Otis Harlan and Co. (4).
"An Accommodating Stranger" (Farce). 21 Mise.; Five (Palace).
Fifth Avenue.
After turning twenty minutes into a vacuum at the Fifth Avenue Monday evening, Otis Harian and his company of players woke the audience up through Mr. Harlan's whistling. The orchentra continued playing the melody and Harlan continued whistling. The act would have been just as important if Harlan had whistled at the opening, doing a "single act in 'one' " only. Once in a while the star of the piece laughed. It must have been each time when he thought of the managers. During the "action" Harlan sang two songs, one Eddie Foy's "Money." Another was "I Can't Go Home;" quite suggestive. For comedy Mr. Harlan exploded a bunch of firecrackers in a tin box, shouting, "Red hotl Who will have them red hot ${ }^{\prime \prime}$ Afterwards while attempting to make a paper cigarette, another member of the company repeatedly pushed his arm, causing the tobacco to drop out of the paper. It was very rude. When May LaRue and Walter Ware stopped singing a duet, Harlan whistled. Miss LaRue is a pretty girl, and was all dressed up. Elvia Croix Seabrooke is in the piece, also A. P. Aylesworth. There is a story told in a palace set. Whether the setting was intended for a parlor or exterior scene, no one probably knows but Harlan, who also must be informed what the farce is about. The program says Harlan is "the late star of 'The Broken Idol,' and one of the features of 'The Vanderbilt Cup.'" It's a long time from "The Vanderbilt Cup" to Dec. 20, 1909. Perhaps between times Mr. Harlan was writing this sketch and practicing whistling. He's a good whistler. Sime.

Austin Boyd and Trixie Gilfain.
"Mixed Drinks."
${ }^{3} 3$ Mins.; Full Stage.
American.
"Mixed Drinks" might be anything else, for Boyd and Gilfain, an act new to this side, are serving up a mixture of entertainment that will never start anything over here. (The title "Mixed Drinks" over here belongs to Hennings, Lewis and Hennings.) The program says the scene is an "English Bar." If the table in use, with a few bottles and glasses on it is a true reproduction of the English bars, one of our saloons should start a riot in the mother country. The bar, however, plays no important part. The girl, bar maid, sings about Johnnies from different countries and how they act while ordering drinks. The song is not for this country at all. The pair then go into the familiar melodrama travesty thing, along lines neither new nor funny. The grand opera thing is tried after this. Little is gained, for the work is too legitimate. The finish is Scotch, with bagpipes placed to the fore. Both play, but it doesn't bring them anything. The act was moved up to second after the first show Monday. There isn't anything to suggest to the couple; their act is not for this side, that's all.

Dash.

## Larola.

Juggling and Acrobatics.
12 Mina.; Full Stage.
American.
Larola closes the show at the American this week, the third English act on the bill to have its first American showing this week. Larola upholds the glory of his native land. He will be a success in this country. The first thing to recommend Larola is his speed. He starts from his entrance and doesn't drop off for an instant. The man works in a peculiar make-up, the sort of an outif a contortionist would be expected to wear. From the apeed and moving about various "props" he extracts his comedy. It is not hilarious fun, but entertaining. The juggling consists almost entirely of whirling plates on sticks in many different styles. The acrobatics are neither of the usual sort, all accomplished in a light and nifty fashion. For the finish Larola turns a somersault, from the floor, over five chairs, and then quickly from a takeoff does another over a large table, piled bigh.

Dash.

## La Danseuse.

"Santa Claus" (Dancing).
9 Mins.; Full Stage; Close in One.

## American.

La Danseuse in her dancing scene "Santa Claus" is what the program reads The girl is sleeping in a chair at the opening. Santa Claus enters, leaving her three dollies. The girl awakens to find the "infants' delights" dressed as sailor Scotchman and darky. With a little dialog she shows how each would dance. The girl is quite good looking, and has a very pretty speaking voice. Her dancing is of the simplest sort, although done grace. fully and with a finish that shows a close attention to work. The grace and neatness of execution atone for anything lack ing. La Danseuse was in a hard position opening the show at the American, and was a big success, considering. The turn could probably hold up no more impor tant spot, although pleasing. Whoever is running affairs for the little lady might see she is supplied with silk hose.

Dash.
Barlow's Ponies and Dogs.
10 Mins.; Full Stage.
Plaza.
Mr. and Mrs. Barlow alternate in working the half dozen beautiful ponies which appear in the act. The dogs show in the opening and closing trick. One of the prettiest of animal acts, there are exhibited many remarkable feats of training and examples of equine and canine intelligence. The act opens with special interest centered in a riding dog, which, without the aid of a pad, clings to the back of the animal while it hurdles, jumps on and off with a somersault intervening. and throws a full back somersault while standing on the pony's back. There are several menage tricks performed by the ponies, all worked freely and without command. The finish brings the old revolving platform into view with a dandy bull-dog swinging by his teeth to a tassel attached to the pony's head. The act is brief enough to run without tiring and is chock full of meaty tricks well performed.

Walt.

Froderick Peters and Co. (4).

## "His Iucky Day."

## 17 Mine; Full Stage.

It is seldom a sketch as woll rehearmed and with a company of five people as capable as those implicated in "His Lucky Day" are seen in a house of the cheaper grade. The regret is the sketch is not worthy of the players and the energy expended. It is not an act that "if not good enough for the big time, will do for the small time." It is too big for the smaller houses and not strong enough for the big time. Farce, roaring farce, was aimed at. The author failed. The story deals with a college professor who is preparing a paper on the "Poetry of Motion." In the absence of his wife the professor's nephew convinces him he will never know any. thing about the poetry of motion until seeing La Belle Serpenta of the Gaiety in motion. The professor yields and the nephew takes him to the dancer's dress. ing room. After the performance he brings her to the professor's house. The wife drops in. The efforts of the husband and nephew to hide the girl's presence makes the comedy. A minister is introduced. The character is unnecessary. Besides, his entrance and long unfunny reene with the wife halt the action of the piece. The action, anyway, is in words only. There is much talk about the dancer. Everyone goes into spasms over her, but of the real thing there is only a minute. Ruth Hartman plays the dancer. The corking Frenchy appearance of the girl leaves everyone in expectancy, but in vain-for she doesn't reappear. The sketch to pass in vaudeville will have to be rewritten, placing the dancer as the central figure in it. From the very little seen of Miss Hartman in the piece she could take the role to perfection. Frederick Peters is featured in the billing, although the role of the Professor is hardly the most important at present. He does exceedingly well. The Professor's wife is ncw the most prominent. The combination of players in a better sketch or a revised edition of the present one should find the best vaudeville affords. Dash.

## Wallace Galvin.

Magician.
14 Mins.; One.
Hammerstein's.
"Wallace Galvin and his hands," the program reads. It is good billing. Galvin uses his hands only in performing his routine of tricks. Galvin has a couple of new and good tricks, besides card manipulation. The best of these new ones is the placing of a glass filled with beer, flat upon a table with a handkerchief over it. An opera hat is set upside down on the kerchief. Without touching the objects the hat settles down over the glass. When it is fush with the table Galvin removes the glass from the hat. It is a very well worked trick. The card manipulation is of the usual sort, done neatly, quickly, and entertainingly. The magician has a good appearance and an easy manner. He keeps up a steady flow of talk, not excruciatingly funny, still good. At least he does not give the impression he is trying to be funny, certainly commendable. As a finish the rings are brought into play. On second at Hammerstein's, Mr. Galvin passed away a very pleasing period. Dash.

## zenoa.

Magic.
The Zenos have nothing unusual to offer in magic. The simpler routine is run through with dispatch, the man $20-$ curing comedy from a peculiar squeaky voice and his diminutiveness. He inn't taller than the average boy of nine, although some broad. The girl, regulation height, helps out in the tricks, doing a few of her own. The talk in the act is all right, but should be directed elsewhere than on the tricks. The Zenos for the small time are satisfactory. Dash.

Ryno, Emerson and Meehan.
Songs and Talk.
One.
Ryno and Emerson were a team alone at one time. Now Meehan has been added, giving a "three-act" of no especial attraction, though the singing and talk emptoyed became well enough liked before the "small time" audience at the Circle last Saturday.

Sime.

## OUT OF TOWN

Tom Linton and his "Jungle Girls." 19 Mins.; Full Stage (Rxterior).
National, San Francisco (Week Dec. 5).
Linton has not strained any point to be original. Nearly all the numbers have been taken from two well known musical successes. A well trained lot of choristers, amply endowed with good looks and shapely figures modestly displayed, is the redeeming and only feature. Linton's dialog is disconnected, and every opportunity seized upon to run in some "gag" that has been peacefully resting. The piece is most artistically and richly costumed, and all the numbers lively and well drilled. A cheap effect to the otherwise richly costumed numbers is in the finale with the short yellow satin skirts and white blouses. Up to the present it is one of the best acts of its kind seen at this house this season, thanks to the chorus, and is in shape now for the medium time.

Fountain.

## Deas, Reed and Deas.

Songs and Talk.
13 Mins.; One.
Central, San Francisco (Week Dec. 5).
Although there is nothing especially noteworthy about this colored act, they have a most appealing style. Tastefully dressed are the Deas and Deas. Reed's comedy is worked along good legitimate lines. The work is fast, in harmony and brings appreciation.

Fountain.
Bud Ross and Co.
Songs and Talk.
16 Mins. One.
American, San Francisco (Week Dec. 5). Bud Ross, until quite recently in musical comedy, opened in vaudeville at the American, assisted by Wilton Dale, also from the same field. Ross' present act seems to have no reasons. Two songs (by Ross) and a few "gags" are introduced. Ross in a makeup slightly burlesqued and with bis inimitable style landed, ably helped by Dale. The fact that the talk is foolish, and continues to become more foolish as the act progresses, is probably its best recommend for success. The American crowd "ate it up."

Fountain.

Low Cooper and the Primrose Sistcra. Siaging and Danclac. 16 Mine.; One.

## Saratoga Cafe Theatre, Chicago.

They were all there to see Looie put on his new act, Harry Cooper, Ike Cooper, "Solly" Ginsburgh (Violinsky), "Mawry" Steru, Lee Krause, Martin Levy and all the others. They all think the world of Lew around the Saratoga. Often when Van is busy he allows Looey to watch the disc game and mark down the num. bers. And Lew is original in everything he does nowadays. He doesn't tip his hat to people in the audience, saying "How's the Mamma" any more, because that bit belongs to Harry, and Lew is absolutely original. After Jake Sternad gave Jimmy Henschel the cue the orchestra started off, and Lew and the Primrose Sisters walked on and sang one song. The trio were arrayed in uniforms trimmed with gold lace. Lew had on white, while the girls wore red. After the opening Cooper and one Primrose jumped off to make a change while the other sang another song. After this, Lew sang "Yiddle on Your Fiddle," dressed in a black suit with a light hat. While singing the chorus he pointed his finger tantalizingly at different parts of the house, a sure fire and original. He also does a few steps of what Pat Rooney used to call a "Yiddisher Geschotsky." Finishing Lew sings another if the applause is deafening enough. By this time the girls, who are dressed in light blue trunks with silk stockings, come on and dance a little. Then the big event comes off. Low sings "Good Bye, Mary," aided by the married men, then the single men, etc. Another change to green by the girls for the finish and Lew's work is finished. Lew makes a dandy straight man, and is backed up by two very pretty and hard working young ladies. The act made a large size hit with the diners Sunday night at Sebree's cookery. O'Connor.

## Sandberg Sisters.

Songs and Dances.
10 Mins.; One and Full Stage.
Julian, Chicago.
Hilga and Ingleborg Sandberg, for the first three minutes sing a swedish song dressed in native costume. The next, "The Glow Worm," is sung in German on the full stage. The alto and soprano voices harmonize beautifully for the second number. For a third the girls do another Swedish song, after which they give a dance, recognized as a standard one in that country but has novelty in this. The sisters lack the finish which will come to them after association on this side, but have a certain amount of ability. Hilga recently made a tour as a "single." Ingleborg but recently arrived here. Merry.

## George Fields.

Monologist.
10 Mins.; One.
People's, Chicago.
George Fields is a new face in Chicago and may stand a better chance when not suffering from a cold. His work went badly on Saturday night. The small crowd may have been responsible, but the parodics are not new and the jokes mostly old. Neither did his dancing (follow. ing last song) bring applause. Merry.

Lucy Langdon.
Songe.
10 Mine; One.
Star, Chicago.
If appearance assures success thin aix-teen-year-old Miss has no cause for worry about the future. Beautiful of face and form in pretty dresses, whe lende clase to the bill, and it resulted in Mies Langdon's removal from first to fourth place after the Monday matince. She singe three songs, the last a "Tomboy," in which Lucy has posed for slides. Hers is an offering of the "Very Fair" class at pres. ent, with big promise.

Мегту.

## Dufir and Walsh.

Singing and Dancing.
12 Ming. One.
("Knickerbockers"), Chicago.
While Duff and Walsh offer nothing new in ideas, they show new and difficult steps in their routine of dancing that will be copied by all the cloggers and wooden shoe artists who happen to see them work, provided said cloggers and wooden shoe artists are able to master them. Dressed in light summer suits and straw hats, the boys enter with a song, going right into team work. From this they do their singles, and back to the double work for a finish, where they put in the best stepping. For an olio act they are very good. Some dey a pair of steppers are going to sit up nights for awhile and figure up some new iden to peddle their shuffles, breaks, etc., and then, after Hammerstein grabs them off for a neason's work on the Roof, they will headline bills all over the world (maybe).

O'Connor.

## John Bergamasca.

Operatic.
10 Mins.; One.
American, San Francisco (Week Dec. 12).
Bergamasca was formerly with the Three Vagrants. Now, in a bright new costume and with his splendid baritone, he is doing a "single," meeting with flattering success. With more confldence in himself, the present faults will be overcome.

Fountain.

## Frank Clark.

Monologist.
13 Mins.; One.
American, Say Francisco (Week Dec. 12).
The ability to wear evening dress, look at home in it and to put over "stufl" to find instant favor labeled Clark as a pleas. ing feature from his opening remark. His talk is short, with a good line of variety.

Fountain.

## Emily and Jessie Dodd.

"Dutton's Claim."
18 Mins.; Full Stage (Special Set).
People's, Chicago.
This is a condensed melodrama played ordinarily. There is the leading woman, the hero, the heavy and the character woman. Nothing new in plot or presentation. 'The People's audience were not interested.

Merry.
"There's Money in Me" claims Imro Fox, the conjuror, in a pamphlet containing his picture on the front page. To prove the financial assertion Mr. Foz pastes a brand new dollar bill inside asch folder. The pamphlet is very popular.

FADS AND FOLLIES.
When Charles B. Arnold's "Fads and Follies" shall have revolved around the Columbia Circuit until the new Columbia, New York, is reached, there will be a whole lot of Broadwayites who will drop in there during that week to soe Roger Imhof's Irishman.
In the reorganized "Fads and Follies" which Imhof, Conn and Corinne lately joined, Mr. Imhof comes pretty nearly dominating everything in "The Green Sod Qub," a two-act piece he wrote himself. There is nothing wildly exhilarating as a whole, excepting a couple of extremely good comedy scenes, but the performance is a steady, reliable, pleasing show, of many laughs and containing the very kind of "spice" in dialog (delivered by Imhof) which should be the essence of all burlesque entertainments. It's the kind of "spice" that's liked.
There are several new comedy bits. Outside of the "plumber's heater," all the comedy is new. The story of "The Groen Sod Club" is similar in parts to that of Tom Nawn's "A Touch of Nature," where the daughter wants to attend a masquerade ball with a native son, against whom the father holds malice. From this development at the opening the story runs up to the finale of the second act (burlesque) without important change of characters, the finale being the initiation of Michael Casey (Imhof) into the order.
Opposite Imhof works Will H. Ward, who playe his nice German and has the singing hit of the now in "Wise Old Owl," a sort of "Hinky Dee" song. The melody is good, the lyrics hold down to reopectable purity and the number with the comedy from the girls behind who tried to whistle, deserved what it got.

One fault of the numbers throughout the show is that but one verse and chorus are the rule. This must be through the ohorus girls not possessing the capability or having had the training for dance stepa. In "Mary Donohue," for instance, where a pretty costuming scheme is employed, the song, led by May Shirk could have easily stood two verses and would then have been recalled for an encore if a few dance steps had been inserted during the refrain of the first chorus. The same with "Good Bye to Billie," headed by May Walsh, nicely dressed a la Grace La Rue's foreign gown and hat, with the choristers in pretty Columbine suits behind her. In the first part Miss Walsh sang a new "Rainbow" song with one of those English melodies set to the chorus, making it quite takey. Miss Shirk had "The Garden of Drams" near the opening of the performance. As the run goes in burlesque she has a soprano much above the average, but it is not equal to the demands of this selection. In "I Want a Home" Miss Walsh and Ned Norton, singing as a duet without the assistance of the girls, sent it over strongly.
This Ned Norton is doing something with dressing. He is a young, good-looking fellow, of some personality, playing the light comedy role, really the "straight," and it's a pity he can't dance. During the first part Mr. Norton wore four different suits of clothes, each of good style and make. For the olio Norton came forward with a dandy evening dress outfl, marring it only with an opera hat. For a fellow who clothes himself
as well as Norton, he might go the whole thing and wear a high silk hat, the proper caper at present with full dreas. Norton's act in the olio (he opening it) is not strong, principally because his songs "In New York Town" and "I'm the Kid Who Opens Up Broedway" are familiar. He should select more modern ones; also catimate whether he is really an elocutionist sufficient to deliver "The Thoroughbred." The story of the recitation itself is not brilliant nor forcible, and although Norton put it over for a big oncore, his delivery carried little conviction, and did not indicate he is in the dramatic recitation class. What Norton might do would be to secure a light, humorous piece to conclude with, better his songs, and try out dialog. He has the personality to put over stories successfully if the material can be procured by him.
There's a point about the chorus girls of "Fads and Follies" that should be reported as a matter of historical record. Not alone the young women are wholesome and very good looking in the ma. jority, but they appear to be eating three times daily, with not one in the line a physician would immediately order to the hospital. It's a welcome sight to see a lot of girls like these, and made more so through their smiling amiability all the while. However, with makeup it would impress an observer that some one percon is directing the makeup of all the girls, it runs so closely alike; an enamel effect on the faces with a Japanese slant to the oyes. It's a very good style, and causes the facial features to be normal, though through all wearing the same, it is a bit monotonous.
The Golden Troupe of ten people swell up the chorus of both boys and girls, the men and women of the troupe working in the show either as choristers or minor principals. They are there for their act in the olio, a fast one, with the Russian songs and dances, besides having their striking costumes and a pretty scenic setting for aids, the act going very big.
The Misses Walsh and Shirk have a "sister act" dressed well but without change, though each girl takes a solo. The concluding song, a number with an insinuating last line to each verse, sung by both, makes them a good finish and olio act, each of the young women appearing well here, as in the pieces, where they are principals along with Susanne Corinne. Miss Corinne has one number, "My Panama Pal," with herself and girls dressed neatly, not as "sailors" which the program says, but looking more like young women about to go in bathing.
Pierce and Maizee were on the bill last week, perhaps as added attraction since they take no roles in the piece. They have arranged a pleasant routine, harring Pierce's "yodle" song, which, though good, is like all the others. Miss Maizee has an excellent idea in a close-fitting gown with song to match, while a "family scrap" number at the finale brought forth a riot of laughter. It was well sung and acted by each.
Imhof, Conn and Corinne present "Dr. Louder" as the olio sketch, Imhof again coming across with his Irishman to mucn laughter. It places him too much before the footlights with this additional work. Conn gives a good, consistent performance, especially in the sketch, though his wig is ill-fitting. And spealing of hair,

## "THE DMPIRE"

"The Umpire" is one of the new shows on the Westers Wheel this season. The show was taken from a Chicago musical comedy of the same titlo. There is probably not more than the skeleton of the original production in the present lay-out, for Edmund Hayes, featured, has brought with him much of the material with which he has been identifled.
The show as it now stands is a two-act piece without an olio and without specialties. There are ten principals listed, though not over half are busy. The chorus is the usual sixteen girls, only in "The Umpire" they are all more of the "show" type. "Ponies" are missing. The girls work well enough, but for looks and general appearance they are below the standard.
The dressing is rather good throughout, having many changes, some pretty and others not quite so.
The "numbers" are one of the show's hest attractions. Most were probably lerought from the original production. They are for the most part unfamiliar to Now York and a welcome relief from the too often repeated popular hits. "Clorinda Jackson," led gingerly by Imogene Mansfield, was the first to start things, and the number "went over" to five encores. Miss Mansfield came to the front again shortly after with "I Want a Girl Like You," aided by Arthur Litchy. laura Harvey with a "Mullahalla" dance received a rousing reception. The dance is not "cooch" or anything "Salome." It is a good bit of snappy work that deserves a bit more playing up. This was practically the only chance Miss Harvey received. It does seem as though more were warranted of her.
In the second act there were also three or four capital numbers. "The Drums of Fore and Aft," led by Blanche Belford, brought the girls on in tights, the single time during the proceedings. The number gained many recalls, due to some foolery by the comedians and the size of Miss Belford. Blanche is certainly the prize heavy weight chorus girl of the season. Miss Belford is good natured about her weight and it offers many good opportunities for comedy which the comedians do not for a minute overlook. "If You
last week when the show was seen Ned Norton was pretty close to the date when he should have his cut.
There's a fellow who plays a rent collector. On the program he's called Joe Milton. If Mr. Milton tried for "atmos. phere" with his clothes and hat, he's got it; or if he intended it for a comedy makeup, he's got that, too; but if it's just dressing "straight," Mr. Milton has struck a corking combination for some comedian who wants a funny idea how to dress. The attention of Mr. Arnold is respectfully called to the fact that in the "Rainbow" number one of the girls is wearing purple stockings, the only odd color in the line. For the sake of one pair, this might be rectified. The costuming is always good, there being some excellent effects. A handsome gold dressing scheme at the opening of the second act made one of the best "sight" pictures of the season.
The settings of each act help the performance, particularly in the second, where the layout and brightness give a background that should be there. Sime.

Cross Your Heart You Love Mo," with Misa Mansfield! and Mr. Litchy again in the lead, brought forth the beat number of the ahow. It has a very catchy melody and wae rendored excellently by the couple, who topped off each recall with some neat dunciag.
In the mattey of principals the stow is strong as farias it goos, althongh it doenn't go fan. Mr. Hayes is the entire thing after the irat ten or fifteen minutes, which (to Hajes' credit) were the slowest part of the emtertainment. It may hardly be fair to review Hayes' performance at the Eiglth Avenue house, for we undoubtedty roughened up his wonk sonewhat for there. Haves is a good comedian of the type well liked in burloeque, and ho could get across just as well, even at the Eighth Avenue, where there is no limit placed. A quantity of his stock stuff is very funny. The burlesque bit in the frrst act was screamingly so until he fell inta the suggestiveness. There are several other bits equally funny. The house laughed at the comedian almost continuously. Some of his fooling with the chorus girls could have been omitted also. James Collins played opposite Hayes, doing very well as the "smooth" "straight." Collins has worked with Hayes before and the pair understand each other perfectly, bringing out all possible. In the opening piece James wears a white necktie and waistcoat with his Tuxedo, not considered good form.
Litchy is sort of a juvenile. Arthur is at his best when singing. He has a bully good voice and handles it nicely. His acting is not so good, although he does satisfactory work. Gearge Dumont has sort of an eccentric role, the eocentricity, however, lenping out little beyond the makeup. Billy Betts was satisfactory with little to do.
Amongst the women Miss Mansfield carried away the honors. She is not exactly a soubret, but the nearest the show offers as one. Imogene looks well, wearing several pretty costumes of a kind not often seen in burlesque. Spangles and glare ure happily absent. A rather odd costume, a sort of tight arrangement, was uncovered in "Clorinde Jackson.' Miss Mansfield has a small but pretty voice and she is a neat, graceful dancer. Several numbers went through swimmingly, due in a large measure to her methods. Marie Jansen is stout and good natured, reading her lines well, and joining in the spirit merrily.
Marceline De Montaigu is, as her name implies, a tall and stately beauby. Marceline wears a couple of very pretty gowns and sings a high class song well enough to gain three or four encores. Quite a feat at the Eighth Avenue.
"The Umpire," without the suggestive. ness, makes average entertainment.

Dash.

## HEADLINERS NEXT WEEK

Chip and Marble, Colonial. Murphy and Nichols, Fifth Avenue. Charmion, Hammerstein's.
George Lashwood, American.
Hetty King, Alhambra.
Cecelia Loftus, Plaza.
Valeska Suratt, Bronx.
R. A. Roberts, Fulton.

Carrie De Mar, Orpheum.
Gus Edwards, Greenpoint.

## AMERICATS.

The bill at the American underwent many changes after the Monday matinee.出ven with the shifting, it raa badly at might, receiving a poor start, without recovering. One bright "audience comedian" all but ruined the whole bill. He seemed to hold a special grudge against Cliff -Gordon, for his unpleasant laugh was always just ahead or behind the real one. Before Cliff had fairly started the noise attracted general attention. There is no greater pest in the world that the "audience comedian," and Cliff was not to be blamed if he became a bit peeved. Gordon, however, clung to his task manfully. Before finishing he had the house won back and laughing heartily at his extremely funny talk.
While talking about Cliff Gordon what more appropriate than to mention another prop of the house also on this week's bill, Ed Blondell. The proof of the pudding, etc., is that both Blondell and Gordon scored big laughing hits.
Grace Hazard was moved from the early portion of the program down to next to closing, and cute little "Five Feet of Comic Opera" proved herself equal. The Scotch finish was a big surprise to the house, although employed there by Miss Hazard previously. Miss Hazard's "Five Feet of Comic Opera," though around bereabouts often, has still enough novelty, backed by the charming personality of the singer, to make it desirable for some time to come.

Julian Eltinge closed the first half. He held continuous attention and pulled down his usual success. Eltinge has never done anything better than his present Irish number. While mentioning the many things which have placed Eltinge at the top in his line of work his manner of using his hands should not be overlooked. There isn't a lady in the land who wouldn't admire his graceful play.
The Jackson Family are showing in New York for the first time after a recent circus engagement. The act has everything in a big bicycle number. The ensemble work is excellent, and the solo riding does as well. There is one boy, Leo Jackson, who has blossomed into a wonder. He is doing a "triple" around the handle bars that is a tremendous hit.
Blake's Animal Circus caused a goodly amount of merriment with the mule. There is much else to the act besides. The ponies, dogs and monkeys give it variety, and it is a very good sample of an animal act.
Morrow and Schellberg were "No. 3." The position was a hard one, and they did only as could be expected in the place. The laughing song of the man's was the big lit. Murphy and Francis, colored, have cut down their talk and are getting along much better. Singing and dancing are expected of them. This is what they can do. It would probably help some if a song or two were changed. Murphy and Francis are well up in acts of their kind.
La Danseuse, Boyd and Gilfain, and Larola, New Acts.

Dash.

Maude Fealy wants to deny the report that she contemplates vaudeville. That ought to be pleasant news for "Mike" Bentham.

## FIFTH AVENUE.

Following the usual practice the bill was cut to pieces after the matinee, with the customary result at the evening show.

Fougere was closed with her first performance. Everything in the show held men, up to the finish, excepting a couple of girls, in sketches.
The program had three English acts, all new to the Fifth Avenue, and two new to New York. Otis Harlan and Co., third from last, presented a farcical sketch which fell down just when the bill should have had something to hold it up. Following the Harlan smash, Stepp, Mehlinger and King, substituting in Fougere's place, returned to the Fifth Avenue after a short absence, taking off with them the honors of the night, which didn't amount to much, for S. M. and K. had nothing ahead to beat.
The Howard and Collinson Trio (New Acts) opened, with Hopper next. He is a good looking young fellow. Then came Hastings and Wilson, with their grotesque strong act, fighting against a "dead" audience, to be followed by Cooper and Robinson, colored, moved up from "No. 8" to "4." They had to fight also.
On top of this entered Fred Ginnett's English company, with himself in the lead, playing "The Horse Dealer," a comedy employing four trick horses, and having the fun spaced out at pretty lengthy points. In between there was a lot of useless and pointless talk, with some "slapstick" towards the finish, Ginnett smashing hats with an umbrella. If Mr. Ginnett will bring the comedy, consisting of his attempts to ride the horses, more closely together, and put in more of it, he will then have a good comedy act.
Johnston and Harty return to New York, after a considerable absence, singing a few songs. One is while each of the men in comedy make up carry a baby. It failed to get over at all, although the slight response was accepted as an encore, when the couple sang a parody on "Carrie," which brought them something more substantial. The "baby" thing should be thrown out quickly.

Coming on after Harlan and Co., Stepp, Mehlinger and King fell into the hardest vaudeville spot of the season. The "coon" singer did the trick, using one verse of a new straight selection, "Turn the Search Light on Father." The boys still cling to their arrangement, having the burlesque of "Dr. Syntax" to finish with. Nothing should follow the last "coon" song. All the banjo playing slould go before.
Michael Fitzgerald and his "Juggling Girls" (New Acts) gave the show a pretty finish. Any other place on the program would have been a better one.
The same audience which stamped its feet to start the show agoing waited for the pictures. The house was not full by any means, in the orchestra, balcony or gallery. Sime.

George 1I. Degmon, excursion agent of the "Two Rills" Show, is back home in Newark for the winter. He has spent the past four weeks visiting Buffalo Bill at his "T-E" Ranch in Wyoming.

Ed Morton will go over the Orpheum Circuit next season, the Casey office placing him last week.

## COLONLAL.

Conditions for good entertainment were ideal Monday night; the audience was large and appreciative. The program was of even excellence, too, building up from the start and etrengthening as it went along.
Carrie De Mar has the feature place in billing and on the program. Her success was most deserved and the applause for her songs proved her popularity.
The Musical Fredericks opened the show with their neat display of instrumental work, and were followed by Paul Le Croix, who scored a substantial success with his hat-tossing and juggling. Third position went to the Artois Bros., their comedy bar entertainment being effective in producing much laughter.
The first big hit of the evening went to Connolly and Wenrich, through the medium of Miss Connolly's singing and dancing. While it is a difficult thing to get away from the accustomed routine in this class of work, Miss Connolly has done so, and, in a way all her own, wins out hands down. Mr. Wenrich's piano play. ing likewise contributed much.
Closing the first half, "At the Waldorf" provided a variety of entertainment, introduced girls galore in many songs, and was diverting through the length.
The second half contained the real meat of the bill, four corking goods acts rounding out the show with storms of approval. Frank Stafford and Marie Stone were first after intermission, and the novelty of their offering made strong appea'. Mr. Stafford's imitations were immensely liked and cleverly put forward. The dog "actor" used in the sketch made a hit all by himself.

Margaret Moffat and Co. put across one of the great big hits with "Awake at the Switch," a sketch fairly bristling with crisp and snappy material of the most up-to-date variety. Miss Moffat's personal hit was nothing short of tremendous, but the actors in her support also scored heavily in the line of appreciative applause. The act entire proved a refreshing interlude of the most attractive sort.
Carrie De Mar, who came next, gave way to the showy and skillful Kitamura Japs, closing the show and holding their audience almost solid through the "Risley" work, acrobatics and juggling feats.
The bill entire presented a diversity of displays hard to arrange and at the same time essential to a really high grade vaudeville program. Whoever hooks and arranges these shows has certuinly this week scheduled an almost ideal entertainment. There was applause, laughter and good cheer throughout the evening. Walt.

An act playing last week at Easton and Pittston, Pa., a "split week" on the smaller time, reached the latter town on Thursday, playing five shows that day. After the last final performance, the manager wandered to the wings saying to the act, "You are shut. I don't want you." The act was closed, with five shows at the "pro rata rate." ("Pro rata" is the "small time" vernacular, meaning that an act receives a pro rata slice of a week's salary, figured at seven days, though only permitted to play six days-if not "shut.")

## HAMMERSTEIN'S.

Valoska Suratt is in her second week at the Broadway house. The house was not packed Tuesday night, but a good sized crowd was on hand. There is a reason for Miss Suratt attracting crowds in this poor "Christmas week." Even to those who won't like the piece, they will have to admit seeing something not seen every day. The women folks will be satisfied with just the magnificent wardrobe that Miss Suratt displays, while the men find many things of interest. There is a bit of the disagreeable about that "perfume habit" thing, although to many this will never occur. Most people would never have heard of it had it not been for a story recently published in a weekly. With this feature out the act would hardly do for a Sunday school entertain ment, though its theme is not as wicked as some of the recent "popular" successes in the legitimate. Miss Suratt was in rare good form and the supporting company also gave a first rate performance.
Stepp, Mehlinger and King, also second week, scored a big hit, "No. 4." The trio go right after their audience from the start and they don't let up for an in stant. The singing member certainly can put a song over. He just simply goes over the footlights with the song. The routine has not been changed. Stepp, Mehlinger and King are a great act for vaudeville. The boys can jump in any where on any bill and give it a booat in the proper direction. They have no easy task following the Farrell-Taylor Trio this week. The latter were on a trifle too early to receive all coming to them. When once started they sailed right through to the finish. Farrell-Taylor are another of the great acts in vaudeville which add cheer at any old time.
Hearn and Rutter opened the program with a series of dances. The boys are trying to get away from the usual type of team dancers, even though they haven't perfected themselves in their attempt as yet. One essays a "loose," nut altogether a success, but well done. The boy is stringing it out too long and it leaves him breathless for the finish.
Wallace Galvin (New Acts) rounded out the first half of the program, while Barrows, Lancaster and Company in "Tactics," Avery and Hart, and will Rogers were billed for the last section. l/ash.

In the Casey agency is a sign reading "God Pity the Rich; The Poor Can Beg." What this has to do with Pat Casey's "bread line" no one will say. The other day Pat's cook left for a sunlight vacation. In the evening when the crew as. sembled for dinner there was a howl when nothing came forth from the kitchen, so Pat took the mob to a restaurant. The check, \$12, Casey settled.

Charley Guyer and his partner, Mona Valle, have been married. Mr. and Mrs. Guyer and Helen Trix will spend their Christmas at Johannesburg, where all are playing, sailing from Cape Town Dre. 99 on the Kenilworth for London.

## VARIETY ARTISTS' ROUTES FOR WEEK DEC. 27

WHEN NOT OTHERWISE INDICATED.

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## DAZIE

DEO. ET, MARYLATD, EALTIMOEE
Davis Belle Jan 8 Orphonm Sen Tranciseo
 Davis Dora Aveare Girlo B A
Davis Walter MTon Tha B B

Day Caritt Bindo Lansing
Dasie Maryland Baltlmore
De Cotret a Refo Comigne Lynn Mass
Do Forest Cortane Imperial B
De Foreat Oorline Imperial B R
De Haveu Sextet Jan 2 Orpheum Salt Laks
Ne Mar Zolla Knlckerbocker $B$
De Mon
De Mora
10 Marto Clrcua Carre Amaterdam Hellasd
 De Verue \& Van 4572 Yistes Denver De Velde a Zelda Jan 8 M M jestic Butt
De Young Tom $158 \mathrm{~m} 118 \mathrm{~N} \mathbf{Y}$ D', Arville Jeannette Chicaso Indef Dervile Jeannette Chicazo Indef
D' intelle Blrdle Avenne Girls
D
Dentelle Vera

 Dolitorill a Gilmando Great Kille 8 ico
Deholls Deholils A Valora Temple Ft Wayne
Deney Walser Mardi Gras Beautiee B : Deamond \& Oo 24 : 21 N Y De Math Henry Fachion Plates $\mathbf{B} \mathbf{B}$
De Dickena \&riojd 848 Rhode Island W
Degnan Fred Jan 8 Blppo Preston Eing


 Dobbe Wilbur Mioer'a Americans B R
Doberty $\&$ Earlowe 428 Unlon Brooklyn Doherty Slatery Orphenm Seattil
Dolan Lenharr 2to 7 AT N C
 Dolece Slaters Orpheum Harrisburs Pa
Dolly Blaters Broadway N Y Cum Salt Lake Donner Doris Boblineon Cinclinnati
 Downey Lealle T Cryatal Oconamowre
Drake \& Morgan Co Palace Boaton
 Du Bola Great Co O C Lowiston Me

 Dapres a De Voe Trocadero Chlcago
Duprea Fred Orpheum Harriabure Pa

Carly a Laight New Contury Girio B $R$
Edwards Fred R Buckien Hit ElEhart Ind
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Walter 8. Daria, PresK Yow Orpheom Amuse
 phenm Theatre, Brookton, Mesk; Wm. Wirtase, John 8. Heath, Mgr. Bolmont Theatro, Mddile
town, Donn. ; Georse Wi, Bnllook, Kgr, Gem The atre, Arotio, R. I.
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## Cmerson Nellite Bon Tons B B <br> Emerson Sue Emplre B E Emeralda Sisters Salme Marghe <br> ameralda Sisters Salme Margherita Naples Italy Emmett \& Lower 410 Plne Darby $P$ mppire Comedy Your Ooliseum London Eisg Sigiebreth $G$ W 2318 HIghland Av Oincinnati griebreth G W 2018 Won Woman B Grneats Great Bennett's Montreal rnest Joe Mardi Gras Beantiea B <br> Erioben Willam Hagtinge B B B B Bootover Inn Hamiltoa City Oal  vellen $D$ rulls Nowlin Circu <br>  <br> agan James Imperial B B <br> airchilds Mr ${ }^{\text {A Mrs }} 1321$ Vernon Harrisburg Pa ralla Blily A 46 Allen Rocbester <br> Fay Coley a Fay Orpheum Oakland <br> Faye Elisie Majestic Des Molnes Felaman \& Arthur 2144 W 20 Chicag <br> reuner of Lawrence 628 Ferry AT Camden $N$ J <br> elber Jense Mardi Gras Benntles B $A$ <br> FARRELTAYLOR TRIO <br> This wook (Deo. 20), Hammeratotn's, New York. <br> Ferguson Frank 489 E 48 Chicago <br> Fern Ray Grand Portland <br> Ferrard Grace 2716 Warsaw Av Chlcago Ferry Wm Bennett's Hamilton Can <br> Fiddler \& Sbelton Majeatic Madison Wis <br> Melds Joe College GIrls B R <br> Flelda \& Hanson Richmond 8 tspleton $S 1$ <br> Masher Carmen Hastinge $\mathbf{B}$ R $\mathbf{R}$ <br> Hisher Mr o Mrs Proctor's Newark <br> Fitserald \& Qilnn Bowery Burlesquers B B Flotcher \& La Plere 88 Randeli Pl san Franclan Flick Joe Brigadiers B R Norede Nallie Frivoltites of 1010 B E THE COMING YOUYG GTAR, <br> EARLFLYNN <br> A deolded hit, with 'Honey Babo." Who eal <br> Yankee Prinoe"" Minneapolis "Tribune"-"As good as Oohan." <br> Flower Dick J 1588 Bway NTY Ford \& Wealey 120 E $122 \mathbf{N}^{2}$ <br> Ford a Miller 288 Brayton Burfalo <br> Forter Geo 48818 E 11 Kanmes 01 t <br> rooter Billy Casioo Girls B B <br> Tountalue Floreuce Emplre B <br> Fowler Almeda Reeves' Beanty show E E <br> Fox E Evans Girl Quentiou Co Fox Fiorence 172 Filmore Rochester Fox Harry \& Millershlp Sla Orphenm 'Trisco Foyer Eddle 2148 Atemy surolk $\overline{\mathrm{Va}}$ Incef Trancls Willarl 130 W or N I O  French Henrt Gerard Hit N I O <br> reoman Broa Rente-sautley B B <br> Frey Twins Co c/o Frey wive Pont Chicago <br>  <br> Prye a Clayton Bon Toas B R

Fultom 1814 Biearille Now Oricara
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Gaffney Bisters 1407 W Madiecm Calcage
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Gallagher Ed $F$ Los Augeles Ios Angeles
Gallagher Ed F. Los Augeles Los Angeles
Garaner Wolder Grand Victoria B O
Garduer Weat \& Bunshine 24 Mrm


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Garson Marlon Hathaway's New Bedford
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Gath Karl a Emma Majeatle Housto
Garln \& Platt Box 140 Cliftou N J
Gaylor Chas 76817 th Detrolt 78 Cleveland
Gennaro Johu Majestic Cedar Rapid
Georgia Campers Lynn Lynn Mass
Glbeon sldney C Jan 2 Orpheum Salt Lake
Gllmore Muldred Was
Gllmore Mlldred Wash soc Girla $B_{B}$
Gliroy Heynes \& Montgomery Temple Ft Wayne
Gligeando Phil \& Mille 2001 Madison $\mathbf{A V}$
N Girard Marle 41 Howard Boatoa

## Carden City Trio

JAN. 8, BIJOU, PHILADELPHIA.
Glenson
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Glenton Dorothy Ob You Woman
Glose Aususta $\mathbf{G}$ O
H Syracuse
GILROY, HAYNES and MONTGOMERY
This week (Doo. 80), LYRIO, TERRE HAUTE.
Glover Edna May 223 WV 44 N Y O
Godfrey Heudermon \& Co 1653 Bway N I
Goforth \& Dorle 1929 Bway Browlyn N I Goforth a Doyle 1029 Bway
Gioldie Jack Cracker Jacks B
Goldie Boys 3 Majestle Butte
Goldman Abe Centary Girle B R
Goldrmith \& Hoppe Grand Evansville Ind
Goldrmith \& Hoppe Grand Evansville Ind
Goodman H 760 E 165 N Y
Goolmans Musical Majestic Houstou
Gordon Max Reeres' Beanty Show B B
Gordon Belia Fashion Plates B R
Gordon Belle Fashlon Platee B
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Oordon
\& Marx Temple Grand Raplds
Gordon \& Marx Temple Grand Raplds
Gordon \& Plckens Jan 3 Poll's Brldgeport
Gordon \& Brenan Sam Devere's Show B a Gordon a Brenan Sam Devere' B Show B \&
Gould Maste Avenue Giris B B
Goyt Trio Amertcan New Orieans
Grabam Etraley Rose Sydell B
 Gray Henry Reeves' Beauty 8how B E
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Griner Cbarlie A Bnnch of Klda $\mathrm{O}_{0}$
Grlmm \& Satchell 255 Ridgewood Av Brooklys

Gnhl Ed Bon Tons B $\mathbf{R}$
Gny Bros 539 LIS
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Guyer \& Valle 86 Carilingford Weat Green London I
Hardings Three Norwich Conn
Halperin Nan Mijjestle E1 Paso Inder
Halson Boys 21 E 88 N $\mathbf{Y}$
Hall $E$ Clayton 98 Fluabing Jamaica $N$ Hsifman \& Mnrphy 018 McKean Phila
Halvers P Barry Majeatic Chicago

## LON HASCALL



## Hamiliton Estella Laric Terre Hante

Hamiliton \& Buckley Majestic Bncyrua 0
Hampton Basett 514 Tuscnlnm Clincinuat
Hampton Bonnle A Bunch of Kids Co
Haney Edith Majestic Deuver
Haney \& Long 117 State No Vernon Ivd
Hanlon Jr George 141 Charing Croes Rd Londoo
Hanlon Jr George 141 Charlng Croes Rd
Hannon Billy 1539 No Bamiln av Caleago
Hansone Scenic Waltham Mass

Harcourt Frank Cracker Jack: B R
Harland \& Rolison 16 Septon Mauchenter Fag

Harmonions Four Gem 8t Louls
Harrahs The Mrajestle Galreuton
Harris George Bon Tona B B
Harron
Lncllie Knickerbocker B
Harton the Langt Klag Galena Kansas
Hart the Langy King Galena Kansas
Hart Blly Cracker Jacks B R
Hart Jobu O Mlea New York Jr B B
Hart Joha $\mathbf{O}$ Mies New York Jr B E
Harts Barry Bon Tons B R


Harvey Elade 8 Majestic Butte
Hankeli Lones 47 Lexington AV
Hantil Lones ${ }^{47}$ Leringtoo AV N Y
Hasain Ben All Arabe Shea'a Toronto

Hawley John K Boa Tous B R
Hawley \& Bacheu 1847 N 10 Phill
Hawthorne Hilda 3813 Jamalca AT Richmoad Hill
Hayes \& Johnson Colnmbla sit Louls
Hayes \& Wyune 418 Strand W C London Fing
Mayward \& Hayward Proctor's Albany
Haywood sistern Bed Mill Robineon III
Haywood Sistern Red Mill R Robinion III
Basaloton Jamee Weah goc Girli B B

Heldelberg Fonr 801 W 40 N I
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## HEIM CHILDREN

Heary ${ }^{2}$ Young 240
Herbert Broe Three 236
N
Herbert Majeatic Butte
Horbert Bert Hart' Bathigg Girla
Herbert Wul F Fay Fonter B B
Herr George Imperial $\mathbf{B} R$
Herrmann Adelalde Ollmes Hit N Y
Helm Children Garrick Wilmington Del Hererily Great 201. Deamond gajre Pa Heveryan \& Whlla Pearl River N N
Hill Cberry \& Hill P'olis Scranton Hill Cberry \& Hill l'oll's Bcranton
Hill \& Ackerman Fay Forter Co
 Hlliebrand \& De Long 1553 Bway $\mathbf{N} \mathbf{Y}$ Hillman Geo Msjostic Galveston
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 Hoey Loyrl heervery Beauty sbow B $\mathbf{H}$
Holden \& Harron Robles Knickerbockere B R Hollyday Dlek N Y Hippo Indef
Holmes Ben Box 891 Re Holmes Ben Box 891 Richmond Va
Holt Alf 41 Lisle London $W$ C Eng Holt Alf 41 Lisle London W C En
Hope Irma Oh Yon Woman B Horton \& La Triska Kelth's Lewiston Me Hotalling Edward 557 So Divinlon Grand Rapide
Hood Sam Oarrick Ottumwa la Hood Sam Oarrlck Ottumwa la
Hoover Lillian Byrnea 8 Bella Hoover Lilian Byraes 8 Bella Co
Houston Fritz Ryan Family Lafajette Ind Howard Bros Majeatic Johnatown
Howard Bernice \& Co Majestic Ft Worth Howard Bernice \& Co Majestic Ft Wort
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Hoyt Hal M Girls of Moniln Ronge Huegel * Quinn 636 Rnab Chicago
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Hurley Frank J 152 Magnolia av Ellabeth N Hurley Frank J 152 Magnoilia av Elisabeth
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Hyatt Larry H 1612 W Lanvale Baltimore Hyatt Larry H 1612 W Lanvale Baltimore
Hylands Turee 23 Cherry Danbury Coun Hymer \& Kent Orphenm Los Angeles

Ingrams Two $8181 / 2 /$ Savoy Boorn Ia loleen 8istera 242 W 48 N Y O
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 Jacobe \& Sardeli Pantages Portiand Jansen Chas Bowery B RJeanette Baby 480 Brooklyu
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Jerte Aleene Jarty Aleene \& Hamiliton 892 Masa AV Buffalo
Jewrell \& Barlows 8382 Arling toa $\Delta v$ St Louls Jopay Lydi 0 OH You Woman $B \mathrm{~B}_{\mathrm{B}}$ AV st Lo Johnnoo do Pelham Casino Nice France
Johnoon Sable Orphenm Bndapent Indef Johneou Sable Orphenm Bndapent Indef
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Jones \& Deely Poil's Hartford
Jones Whyltehead 83 Boyden Newark N
Jones Bobble A Bnnch of Kide Jones Bobble A Bnach of Kids Co
Jorden Alice Reeves' Beanty Show Jorden Alice Reeves' Beanty Show B
Joy Alite Bon Tons B Joy Allie Bon Tons B R
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$\operatorname{Kalma}_{\text {Karrell }}{ }_{112}$ La Farlon 1337 Ar Cblcago 111 N E Cleveland
$\begin{array}{ll}\text { Kaufman \& Sowtilie Moullin Rouge } B & R \\ \text { Knufuan \& Ketillworth Majestl }\end{array}$ Knufuan Keriliworth Majestle Ilouaton
Kaufman Reba \& Inez Apollo Berlia Ger Kaugan a Mack 1553 Bdway $N \mathbf{Y}$
Keeley Bros Wintergarden Berlin Ger Keeley Bros Wintergarden Berlin Ge
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Kendall \& Mar Salle Natlonal Hit Cblage Kenna Chas Orpheum Mlnneapolls Kenton Dorothy Empire London Eng
Kelso ad Ielghton 1549 AT Troy N Kelso a Ielghton 1549 is AT Troy N $\mathbf{N}$
Kelly
Walter C Orpheum Lincoln Neb
 Keleley Lillian Fasbion Plates B B
Kelth Eugene Ioll's Scranton
Kelth Eugene IVII's Scranton
Kelth \& De Mont Family Sbamokin Pa

## MIGNONETTE KOKIM

DEC. 87, PROOTOR'B, MEWARE.
Keller Jeeale Columbla Girla Co B R
Kennedy Mstt Sam Devere's Bhow B R
Kennedy \& Iee Hippo Charieston W

The Chas. X. Harris Courlor MINNIE HOFTHAN

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Wook Deo. 87, GREEMPOMTT, BROOELYR.
 Kramer Brano Trio 104 E 14 N Y
Kraton John Jan 8 R1ppo Preaton Wis Kratone The 418 Strapd London Eng
Krauach Felix Miner's Americans
B Kurtis Bnsge \& Dogs Hub Boaton
Karyllo Edward J Poste Retante Warasw Rasela

Lake Johu J Dalnty Ducbess Co BE Lanigon Joe 102 so D1 Phill Co B a
Lancaster Mr Mru Tom New Castle Del Lancaster a Milior Family Des Molnes

 Langons The 7045

Lanaford Jeaune Reeveen Beauty Show B
Lanaligas The 210 No Bway Balthmore
Lansinge The 210 No Bway Baltimore
La Belle Tronpe Dainty Ducheen B
Delles Frour 1232 Decatur Ind Fienr Joe 57 Hanover Provideuce Gusta 7892 AV N Y O Marr Harry 24 Barbrey Brookiyn
Maxe Bros
Mont Janet Wagh Boc Girla B R Mont Janet Wash 8oc Giris B A
Mont Hurry II 8ben's Buffalo
Nole Ed \& Helen 84 Division Troy N
 Van Harry Frivollties of 1919 B B
Mera Paul 27 Monroe Ar Albany
Tin Tonr Irene 78 Bnrnett Newark $N$ J
Toaka Phil 135 W 22
Vine Ed Angeles a Vine Edward Orpheum Denver Larellas Ploerta Hippo N Y Indef
Iaroee \& Iaguata 789 2d $\mathbf{A V} \mathbf{N}$
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Iaveen \& Crose Anderwon Ioulaville
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Lamb's Manikina 1209 WHison Ar Calcage
Lavarde Lillan 200 Union Hackenseck N J
Le Dent Frsik 418 Strand Lownon Eug
Le Roy Chas 1800 N Gay Baltimore
Le Clair Harry $245 \mathrm{~W} 184 \mathrm{~N} \mathbf{Y}$
If Hirt Mons Pantages Seattle
Le Vere Ethel Fashion lilates B
Lee Minnie Miner's Americans B
Lee Margaret Bon Tona B R
IRe Ireue Majestle Ft Worth
Lee Frank Cracker Jacks B R
Leo Jolly 217 PItney av Atlantle City
Lee J Our New Minister Co lidef
Lee Frank Inuocent GOrs B R
Leahy De Rue Bro Minstrels

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 Mankin Great Majentic Moblie Als Mann Sam Tiger Lilloen B
Manne Joe Roerec. Beenty Show B R
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Bedford AV Brookly
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Manyro Vogela Manatrels







Martha
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Amigerican Ban Francisco Martun Duve A Merclee Orpbeum Champalsn ill

## MFRTMOTRIO <br> jas. s, bemmett's, momtrean.

## Marllinette \& Sylivester Orpheum Lincoln Nob





McCane \& Grant e33 Renton Pittrburg
8 Proctor's

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 McGnrry \& Harris 521 Paimer Toledo McConnell \& SImpson Orpheum Solt Lake

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## Miा 8 ?

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Miller APrinceton 88 Oiney Proridence
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Mooney \& Holtheln Halliax Eng Montgomery 10 Tbompson Ar Gloversulle N I Moran Wier Palant Leipatg Germaky imad


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## To all artiste playing Orphoum, Omahe otop at

 Thell Morgan Klug \& Thompeon 8in eos E 41 Culenge Morzan Loo Fantion Platea B
Mortoo Pani Rathakeller Jacksonville Indep
Montambo \& Bartell Majeatic Madison Wla Morris Morton Los Aneles Los Angeles



Murphy \& Willard Metropolltan okiahoma city
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Bill
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Otto Bres 1558 Bway I
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Paseo Diek Eulis Nowllin Clreal

## PASOUALINA (Devoes "The Flower of ltaly"

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 P'ederson Bros e3s Grenbush M11waukee leepper Twill Majestic Rochester
Heaisou Gllbert Cracker Jacka B





Perry Frank 747 Buchannan M Mndeapolls
Pero
Perer Peter the Great Brockton Mass
Phillipa Harry Fabhlon Plates B


THE somintitio simiantiox
 Piccola Mildgeta 418 strand $w$ O London Eog


## NOTICE FOR ROUTES

Until further notice all routes for the ensuing week must reach the New York office of VARIETY by Tuesday at noon, to ensure publication in the current isaue.

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## JOHN NEFF $\Delta 1$ CARRIE STARR UMITED TIME

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Neloon Cbester Americans B $\quad$ B
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Nelson John Dalnty Duchema B B
Nelson Frank Dalnty Duchess B
Nelson Frank Dalnty Duchees BR
Neloon Edw 1, Oh Yon Woman B
Nichols Nelison \& Nichols Orpheum Canton 0
Nifty Girls Three Bljou Bay City Milch
Nifty Girls Tbree Bljou Bay City Milh
Neoman George Msjestle E St Loula
Neoman George Maseatic E St Loula
Neusa \& Eldred Majestic Cedar Raplda
Neusa Elided Majestic Cedar Raplda
Newell \& Nlblo Hathaway's New Bedford
Newman Harry 1653 Bway N Y
Newman Harry 1553 Bway N Y
Noble \& Brooks Galety Toronto
Noble ${ }^{\text {Nom Emplre }}$ B R
Nolan Fred Colombla B R
Nonette Jan 9 Orpheum Omah
$\begin{array}{llll}\text { Norrises } \\ \text { Nhe } & 217 \\ \text { Noen } & \text { Wertha } & 172 & \mathbf{W} \\ 77 & \mathrm{~N} & \mathbf{Y}\end{array}$
Yorton C Porter 6342 Kimbark AV Cbleago
Vorton Ned Fsdest Follies B B Chicago
Vorwalk Eddle 605 Prospect Ar Breax $N$ Y
Nugent $\mathcal{J}$ C \& Co Bennett's Ottawa

Odell $\&$ Kinley 1534 Bway N Y
Odell \& Glimore 1145 Mouroe Chicago
Oehrlein Joseph Colnmbla B R
Okabe Family 29 Charlag Croas Rd Loodo OKabe Family 29 Charlag Croas Rd Loodon
Olmatead Jessie Columble B B Olmatead Jessle Columbla B a
Oniaw Gus 18 Btrand London
O'Nell Ray B 82822 Av Milwalee
O'Nell Jas Emplre B R
O' Nelll IIarry Emplre B R
O' Nelll Trio Majeatic Jobnatown Pa O'Nelli Tom Opp Joe Kentacky Belle: B R Orietta May Mins New York Jr B R
Orpheus Comedy Four Pantages Portland Orr Chas $F$ Cort Chicago Inde Orth \& Fern Orphenm Harrisborg Pa
Oswald Wm Mins New York Jr B
 Plunkett \& mitter 19 Billerica Bonton Pollard Gene Colnmbla Girla B R
Potter \& Harris Majeatic
 Potts Bros a Co Greenpolnt Brooklyn
Powell Eddle 2314 Cbelsea Kanaa Cly Mo
Powe Mas Powers Mae Reevere Beanty Show B A
Prlces Jolly 10 Porter Boaton Primose. . P Polboff Avenue Girla B R
irlmrose Four Pueblo Col Prince Hiarry Knleblerbock Proctor Slaters 1112 Halser
Brooklyn Purvia Jlmmy New Century Giris B R
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Ramsey \& Wels Emple Brattichoro $V$ Ranney Adele Som Devere Show B R
Rastus \& Banks Palace Perth Scot

## THE RACKETTS

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Ranf Claude 4035 Robey Cblcago
Ray \& Nice $G$ O H Byracuse

Hansley Mabel Jan 2 Orpheum Salt Lake
Raymond Clara Impertal $B$ R Raymond Clara Imperial B R
Raymond Allce Emplie Bradford Eing Rajmond kuby Orpheum Memphla Rawron Guy Bon Ton B $B$
Readings Four Orylieum lortiand Meadiggs Four Orplieum lortiand
Ready $G$ Eills Nowlin Clrens Reares Roe 1553 Bway $\mathbf{N} \mathbf{Y}$ Reded \& Hadley Tiger Lilles B R
Redford \& Winchester Bennett's Hamilton Rediord * Wlochester Bennett's Hamil
Redway Tom 141 Inapector Montreal Redway Tom 141 Inapector Bootrea Reed John r Mrjestic Cedar Raplds Ia
Reed Bron Orpheum Minnespols Reed Bron Orpbeum Minnespolia
Reid Pearl Columbla B R Richardson Three Majestic Galreaton Tex Reed Chas E Tiger Lllles B R
Reeven Al Reeres' Beauty Show B B Reerea Al Roevea, Beauty Show B R
lieftin Joe Family Ciliton Ia Reftin Joe Family Cilinton In
Reld Jack Ciarka Runaway Girls B
Relnfelds Minstrels San Carlos Key Weat Fis Relnaelas Minstrela san Carios Key
Regal Trio 116 W Was Pl N Y
Remington Mayme Hil Gerard N

Reno Dell Theatorlum Ft William Can
 Reynoida abe Mlas Now York Jr B R Rlanoe Foir helth's Providence
Rlice Frank True 708 So 48 Ave
Ras

Rehards Sadle Moulln Rougo B R
Rlchmond Lamar Tacoma Wash

## ALICE RUBINSON



RJgge Charlle Bon Tona B R
Ring and Betropolltan Mlastrele Indef Ring a Boll Metropolitan Mlastrele Iadef
Ritehle Gertle 213 Grey Buffolo Ritter \& Foster Nottlingham Eng Robblis Billy C Reeree' Beanty Bbow E E
Roblnson EMigene Colonlal N Y Roblnson Eilgene Colonlal N $\mathbf{Y}$
Roblech © Chlldress Grand Portland

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Rodgers \& St Clair Majeatlc Eranavilie Ind
Roeliker Eduard Dalnty Ducheun R R R
lloof Jsck \& Clara 705 Green Phila Roones Slaters Ruyal Cuurt Laverpool ang
Romey C W 1321 So Whebla Kan Roee Clarlina 002547 Bronkiyn
 Rose Reo Empire B R R
Rolumbla BR
Rosaires The Mit
Rosaires The Met Oklahoma Clty Okla
Rosenthal Bros 151 Chaplain Rocheuter N Risn Ae Lewlin Enjplre Sunderiand Eng Rows Frank Waldron's Trocadero $\mathbf{B}^{2}$ R
Rowland Jimmie Knlekerbocker $\mathbf{B}^{2}$
Royden Virquinis Mardi Gran Beanties -
Russell Mrabel
 Rutberford Jim \& Co 3 Majestic Butte
Rutionke Ping F \& Co 183 w
R Rutledger IItckering Marlowe Chleago
Ryan \& Richfeld Co
Shea's Toronto Rysn \& Rlchfield Co Shea's Toronto
Ryuo E Emerson 161 W 74 N N


Sabel Jooephline Palace Loodon Eina
Sale Chict Orpheum Harrishur

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Sanford \& Darlington 8960 Pengrove Phlla Scanlon W J 18217 Detrol geanion George College Giris B R R
Scarlet \& Scarlet O18 Longwood AV N I

## SGHinODE and MưVEY

Week Deo. 87, 00L UGBIA, OnforimaTI.
Porronal direotion of Mr. Pat Oacey and inim Perconal direotion of Mr. Pat Oaces and inime
Jenie Jacobn. Selilling Wm 2835 © Brookiyn
Sawyer Harry Cllintoo Mradi Gras Beautice E E
Seimon Chas F Orpheum Lilucolu Neh seymour Sisters 2425 N Napa Phila SLean Lou LL Los Angeles Los Angeles


 Siddons \& Earle 281.5 So Aller Philla
gidello Tom \& Co 4818 Wentworth AV Cuscage Sldman Sam Oh You Wounn $H^{H} H$
Slegrist Troupe Winter CIrcun Chattanooga

 Smlth Allin 1243 Jeffernon Av Brooklyn
Smith \& Arado Bljou Decatur Iil Smith \& Arado BlJou Decatur III
Smlth Bill Hantlige B $R$
Smith
 Son.ers \& Storke Elks Club Duluth Minn
Soncrat Bros 22 Greenwood AT Detrolt Soncrat Bros 22 Greenwood AY Detrolt
Spanlinge \& lincko Orpheum Nemphla phanding \& licko Orpheum Memphis
Spaulding of Duree Jrn 1 Majestle Denre Spencer Blily Tlerer Lhller A R
Splasell Bros \& Co l'oll's Worcester


## THE COMTIERETTAL WAKTER



DEC. 27, PROLI'S, WORCESTER.
St Clair Minnle 140 so 11 Phils
St Onge Fred \& Co Scala Antwerp Eng
Starlum Trlo 228 gisot Antworp Eng
Srancleco


Starr Mnhel Aud CIncInnat1
Steger Bewhe Firty Miles From Boaton Co Indef
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terns At 163 W 24 N Y C
Stewart Harry Marks Wash soc Glita B B
Stewart Howard Knlekerbocker B B
tewart Howsid Knlckerbocker B B
Stevens Max Grand Jollet III B R

Stevens Pani 828 W 28 N $\mathbf{Y}$
Stoddards Munlcal Emplre Paterson
Stone Jumplng Great 820 Ralph Brooklyn
Stnart \& Keeley 2305 Brookalde AvVIndianapolte

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"NOTICE THE RATES." A room by the day, with use of bath, $\$ 1.00$ and $\$ 1.25$, single; $\$ 1.50$ and $\$ 1.75$, double. 'No higher.' A room by the day, with private bathroom attached, $\$ 1.50$, single; $\$ 2.00$, double. 'No higher.' Rooms, with use of bath, from $\$ 5.00$ to $\$ 8.00$ per week, single; and from $\$ 6.00$ to $\$ 9.00$, double. 'No higher.' Rooms, with private bath attached, from $\$ 8.50$ to $\$ 10.00$ per week, single; and from $\$ 9.50$ to $\$ 11.00$, double. 'No higher.'

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## 

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Evorytuing that's aloo to oat and drink.

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 Large aud small, well furnisbed roome the hoard. Private Baths. First-clase French and German Cooking. Monerate termi.TABLE D'HOTE DNNNERB eorvod in the ground


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Prosenting "HUGKIN'
DEC. RUN, 27 ORPHEUM, MEMPHIS Direotion PAT OASET.

## Waldren May Arenne girls BR

Waliance'n Jarck Corkntmon oo Parker Ablitine Kan
Walthour Trio Orphrum Birmingham

We aro at the old atand better than over.
tif MILLER HOTEL
yges emma wood, Mgr. H. O. Milleer, Prop 8. E. Cor. 10th and Reoe sta., Philadolphia AMERICAN AND EUROPEAN PLAN.
 ingle.

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Watra Tull Olymple Clifago
Watkinn William BIg Review Co B R

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## Firat Class Farnished Rooms.

 Telophone, Bath, alo room for practioe, dance and mutio oan be used free of oharge, With boarand without board. Dinner, $\$ 0.40$. Lunoh, $\$ 0.80$. 244 W. 48c ST., NEW YORT Around the oorner from Long Aore Bldg. Contrally When Paying MONTREAL Step al SAVOY HOTEL
Where the profession is always made weloome. European plan. Rooms $\$ 1.00$ per day single, $\$ 1.50$ per day double. Heated. Bathe froe. Oafe Bennett's and Prinoess Theatre.

Watson Sammy 333 st Pauls Av Jersey Oity NJ Weadick \& La Due Grand Masallion O
Webb Funny Klills Nowlin Circns
Welch James A © Co 248 Fulton Bntalo

Wells Lew Mnjestic Chleago
Wentworth Vesta \& Teddy Poll's Springetd
Weatos \& Wation 141 W 116 N
Wexton Wille College Girls B B
Wexton Willte College Girll ${ }^{\mathbf{B}}$ B
West Jno A Co 89 W $66 ~$
Wharton Nat Grand N Y O
Whitman Bros Grand Tacome
White Cora Empire B R
White Al Orpheum New Orleans
White \& SImmons Bennett's IIamilton Can
Whiteside Ethel Majeatle Kalamazoo Mich Whitney Tille 36 Kane Buifalo
Wild Jolls \& Co Jan 3 Jeffers Saginaw Mic Winkler Kress Trio $252 \mathrm{~W} 888 \mathrm{~m} \mathrm{~N}^{2} \mathbf{Y} \mathbf{O}$ Williams \&
Whillams \& Melburn Princess Irls Co Isder Willams \& Weston serenaders BR
Whllams \& Gllbert 1830 W 12 Chicage Whllamss \& Gllbert 1830 W 12 Chicage
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Whlliama \& Sterling Commerclal Htl Chicage
Wuliams Molle Behman Show B R Whliams Mollie Behman Show B R Wliliams Erma Mardi Gras Beauties B B
Willams Helen Frivolitles of 1019 B Wliliams Helen Frivolitles of 1919 B
Willams Gladys BIg Review Co B B Willis Tom Bon Tona B R Co B B
Wills Nat $G$ O H Syracuse
Wlison a PInkney 207 W 15 Kansas City
JOHN W. WORLD
MINDELL KINGSTON WEEK DEC. 27, ORPHEUM, EVANBVILLE. Wllson \& Fraster Gem Wash C H Oblo Wilion Bray Farhion Platen B
 Wail Fral Jan 3 Jwrurson Saghaw

Tackley a Bunnell Lancaster Pa
Yule \& Simpanio Orphenm Kannas City
Young \& Younk Oribenin Cluvilunl Young ollte \& April 58 Cliltenden $A$ Colnmbuer


घ上JOU, DURUQUE, DEO 80.
zam Trio Waverly Hal Jackeonvillo Indoe Zanettal The Jan 2 Orpheam galt Lat
 Zasoin Vernon a Co Berali doppenhagon Denmark




| BURLESQUE ROUTES <br> Weoks Dea. 87 and Jea. 8. <br> "I. O." indleates show is laytag ef. |
| :---: |

A Reover Boanty show anjoty st Loeds 8 ma -

 Big Revilem Bucklogham Louterille 8 Peophora
 piro Alinany 8 Gayety Boston
eobemians $27-20$ Des Molnes $80-1$ Bt Joe 8 CamLury Eapsea City Corinthian Rocheater 8-5 Mo hawt Schearectady 6.8 Emplre Albany
Brigadiers Star Toronto 8 Lafayatte Buffalo Erigadiers Star Toronto 8 Lafayotte Buffalo
Brondwy Aslety Glris 27.29 Bon Ton Jermey
City $80-1$ Folly Paterson 8 8th Ave NI Centnry Girls 27.20 Emplire Sebeaectady $80-1$
Gayety Albany 8 Royal Montreal
 Wheoling 8 Gayoty Plitteburg
Columbla Burleequers Gayety Pittabars 8 Garden

 lialnty Drichene Garden Buffalo 8 Gayety Toronto Dreamlands Aveuve Detroit 8 Folly Chlesgo
Duckilige Academy Pitteburg 8 Ljceam Washing. Emple Burlesgners L 0 a B Bljou Philadelphia
Fads \& Follies Waldman's Newart 8 Gajoty Ho Faphlon Plates Flmplre Newark 3 L 010 Trocadero Philadelphis
Faj Fonter ${ }^{\text {gitar }}$ 8t Panl 8 -5 Dee Moinea e-8 st Joo Boston
Follles of Moulln Rouge Gayety Boaton 8-5 Implice Albany
O-8 Mohawl
Schene Glris from Happyland Gajety Bkiyn 8 Casino Phliadelphla
Golden Crooke murray Hill N Y 8 Gayety Phila.
delphia Basting's Bhow Gayety Philadelphia 3 Gayety Irwin's Big Show Muslc Hall N I 8 Wentminater Irwin'a Glbmon Girle Gajety Hoboken 8 Muale Irwin's Majestics Westminster Providence 8 MetImperials Trocadero Phliadelphia 8-5 Gajety
Scranton 6 -8 Luserne Wilke-Barre Jergej Lillee star \& Garter Cbleago 3 Standard Jardln de Paris Lafagette Buffalo 8 Avenne DeJolrolt Glris 27-29 Luserne Wilkee-Barre 30-1 Gayety
Scranton 8-5. Gayety Albany 0-8 Emplre Gchenectady Belles 27.29 Folly Patermon 80-1 Bon
Kon Jermey Clty
R Knlcterbockers Gayety Loulaville 8 Gajety St LL Lifters Canlio Pbila ${ }^{3}$ Waldman's Newark
Lady Buecaneers Bowery
N
 Wheelling 0-8 Gayety Columbus
Mardi Gras Beautlea Euson'a Chicsgo 3 Emplre
Clemeland Magqueraders Gayety Minneapolis 3 Gajety mil Merry Maldens Columbla Boston 8-5 Emplre Scheneetady G-8 Gayety Albany
Merry Whirl Eapplre Toledo 8 Gayety Detrolt
Mise New York Jr Empire Mlneapolis 8 Buck Mise New York Jr Emplre Minneapolis 8 Bucking.
ham Lonlaville ham Lonlaville
Mornlag Noon
Trocadero Phila Moulln Rouge Bljou Pblla 8-5 Laserne Wilkes-
Barre -8 Gajety Scrantin Barre 6-8 Gagety Scranton
Wate Gslety Oiris 8tandard st Louls 8
Empire Indisnapoils Parlisisn Wishows Gayety Baltimore 8 Gayety
Washing Washington
Queen of the Jardin de Paris 27.29 Emplre Albany
30-1 Mohawk Schenectedy Hentz Sautley Star BEclyn 3 Gayety Bkiyn
Rlaito Hounders Gayety Detrolt 3 Star \& Rlalto Hounders Gayety Detroit 3 Star \& Garter
Chlesso Chicesg
Bpolla
Barton Gayety Omaha 3 Gayety Minnespolls
Rose Hill Gayety Mlliwaukee 3 Alhambra Chlcago
Rose Sydell Empire Cleveland 3-5 Gayety ColumRose Sydell Empire Cliveland 3-5 Gayety Colum-
bue $8-8$ apollo Wheellng
Runaway Girls Majestic Kansas Clty 3 Gayety Romaha
Sam Derere Popice's Clinclnnati 3 Emplre Cuicago Sam Derere Pople's Clnclnnati 3 Emplre Chicago
Sam T Jack'a Star Mllwnukee 3 Dewey Minne-


## LETTERS <br> Where $\mathbf{o}$ follows name, letter is in Ohieago. Where B F follows. lotter is at gen Fran- <br> cisca Adrestiaing of clrealar letters of any seription will not bo lited when known. scription Will not bo hated when known Letters will be hold for oue month. P following name indicatee pontal.


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Burroll Barbaretto \& $\mathrm{O}^{2} 0$
Brown Martin

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Buckley Loula
Bennet Bert ( 0
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|  | Princees Youns Jolla Zame fat ( 0 ) |
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| COR | SPONDENCE |

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 20-26: Bothwell Browne and Co., Mngh, Emmett IIampton and bIs $\cdots$ Dancing Sunbenms." Billy Mc.
Dermott, Laura Roth. W. I. Werden and Co.



After a few Ruaslan sentences from the other side and a threat from the owner of the hunky
volce to break somebody's nose, the Chleago fo male booker discovered she had awakened an Ear on a feather plllow for three or four hours.

A1 Luttringer, who has been III wlth typhold the Luttringer-Lucas company will be working again sbortly.

## NOTICE TO ADVERTISERS

To be certain of changes in atanding advertisements as ordered, all corrections should be in the NTew York office of VARIETY by Tresday afternoon. Standing advertisements are subject to change in whole or in part weekly.

COLUMBIA (W. P. Shaver, mgr.; arent, Frank
Q. Doste).-20.28: La Varre and Co., Pearion and Joill. Rice Brothers, Sarah Sedalla, Robert Foaha

 Millard and Lyles, falr; Jarrell Comedy Co., or-
Minary; Grace Ayer, roller stating, Iacks finish. PRESIDENT (I. A. Levinson, mgr.: agent, Whillam Morris).-20-22: Kitty Stevens, Lark
lins and Burn. Charles Heclow. Keogb and Francls
SCHINDER
 $\underset{\text { Pistnl and Cushing, DeMaln and }}{\text { s. }}$ FTaucelias.
COMEIV

Yualnenh average opening agent Villiam Morris).-Businenk avernge opening week.
IIeras Famlly. Qualier Clty Quartet. Rest
20-22: Thres Fhelvey Brotherk, "Four Ds nelng Bells."
 I'arsmore, RIn Brothers.
 of tbree. Merodias Family and Jeannette Adler
And "picts") featured ali week. Feat 20.22 .
Thm Ripley, Florence Staniey and Co., Hale aud Cortin.
ORAND (Grand Thenter Co., mgrs.: agent, W.
 ton, Euntce Raymond and Co., Earl GIrdeller's
 Q. Dorle). - 20.22: Raymond and Goods. MaFar-
Innd and Murray. Edna Rupert, ITof. Wassinan nnd C... Harry Tsuda.
ArCH Art Jarla. mgr.: agent, Frank $Q$. Dovle).-Agnes Blial frature act all week. Fle
udinirers tomk up collectlon and presented
 liad prerlously been lin stock at the Mariowe.
Fepst in-22: Hilman and Ruberth, Morris Jones, Crawford and Govduln.




 Ie Fays: Kalcratus and Rohluson: Ilaley and
IIaley: N.Cornick.
I.iceum (Fred Lhutck. mgr.; agent. Frank Q.



Blanche Ring closed her prolonged engagement
the Garrick last week.
Frank Conroy, of Conroy and Le Malre, is writing an act for Clark and Bergman.
DeWolf IIopper, Blanche Ring, Dorothy Don-
nelly, WHIIAm Eilott and Charles Hopper, were In consultation with speclallists last week; fear.
Ing the sudden clatinge in weather might deprive them of the use of their volces.
George Harris has taken Wille Hayes' place George Harris has taken Winile Rayes place
wort Roberty, IInea and Roberts. A recent re-
porting Bert Lamb was in the act was erroneous.
Dunbar's Goat Clreus played what is called a
"pleture bonse", bere recently, was exprossed bere recentiy, and some surprise engage the act. It in sald now that Dunbar linuses in Cbicaro. There is no telling what the managers of protiore bouses may undertake wit

Wille Hages, who recently jumped from traln at Danvilie. III., fas bren tiaten to his
home at Lyerly. Ga., at the expense of $J$. $H$. Roberts, hin former partner. Ile will recover.
 $\qquad$ .

The Anstin Animals opened on the W. V. A thme at the Maln Street Theatre at Peoria, III,
this week. Thie act is under the direction of J .
I). Newinan. it will be seen in Cicago wet Jan. 3 .

F. II. Bradstreet, of the Weatern Vandectile Arkoitation. litreed up Mekep Rillimond and Junita Inwlelgh at the Irls. and has lumeseil
them in Clicago. after which he thinks they will go to the ligker time.

 "AluFle."


The team canceled nome tlme in order that Mr.
Neuss migbt go to New York to attend the
fuamal leat Fridey. fumeral leat Friday
Warne and Octavia left Cblcago today (28) to south hy Panl Goudron.
"In Luson", la the name of a new act whleb Krug, Collamore and Fenn are the performera.

The Ashland, Ashland. Ky.. Is
now belng booked by the Morris Chicago omice. The Now
Linden at esd and Halutead Streets will open
Jan. 23 .

The White Rate' frst Chicago scamper alnce Wedned clahrcoms to a large crowd. After alven lant the dinery were entertalaed by Father shangoe. Bobby (MeKetrick) Mack, Errac, Baby Sophio
Ruegell, Dick Vee, Alinl. Arthr Loftan, Alf Grant, Bleon Clty Quartet, Eddle Roth and Jamea
Dolan. The his event of the acamper was a Dolan. The hig event of the ac
minatrel part led by Bohby Gaylor.

Whlbar Mack is potting his old act oo agalo
The Bachelor and the Mald,', with Harry Ken nedy and Jullet Roberta.

Eva Thateber has reeovered entlrely from her
ecent illnese, and will open on the Morrls Weet. recentime 27 .

George Rarris, of MeGarry and Harris, has
cone with Roberts, Hayes and Roberts, replactas goae with Roberta. Hayes and Roberts, replacise
Hajen: Zockey McGarry, of MeGarry and Her
ris, is now worklig with bls brother Wilitam
 Garry, George Morgan, of Morgan and Me The Mualcal De Fays are in Chleago, plannles
new novelty
act.

Ed Anderson le here, as his show, "TThe Farm
er's Daughter," was hurned out at Giltaer, Neb. He lost all hat one load of scenery.

Chester and Grace are making a thlrd tour of Leo P. Muckenfuss arrived 22, for Xmas at hle Lethe Colling, of Bartlett and Colling, is rap-
Idly recovering from an operatlon at the Passa
vant Hoapltal. Ia Petite Iaurle will play 20 weeks of the
Morris tlme. Thoman Rees maken the same trlp I.illian Miller secured a divorce from Robert
Miler on Erifott and Spencer showed their new act
the Amertican Music Mad last Friday mornlag.

The new Majentic. Hounton, Tex., will open next week, and Relpath' 'Nappanees:; on thle week's
bill at the old Majestle, will be held over as a spectal featare
W. T. Gaskin and Karl McVitty have meeared conraged by the nucrema of "The, House of a
Thounand Camples". In the wentern ooe plgat tands thle seasor.

 avaliable for thls ettraction.

Dugan and Paige have been obliget to lay on in
order that Mios Paige may take eleetrieal treat order that mise paige may take eleetrical trent
ment for a npinal injury cainmed by ber wort.
They expect to resume ly the new year.

Max Weber pleaded melf defence when breugbe Max Weber pleaded melf defense Then breugbe
before a judge of the muntelpal court lapt weet
on a charge of asmant and battery. browght by Chauncey II

Ethel May in operatiog a repertolre show in the


Dan Norton, of Norton and Smith. wae here
 pressint iwo vandeville acta and pletures.
 Iv Wil thi. whine one reviewed at Sittner's re: Shenn and Warren will play two or three weekn
In chlicago in the near future, booked by Paus the

The Grand, Jacksonville, In., starts playlng the department conducted by Mcsars. Miller and Bradetreet.

Harry Robinnon is back at lits dryk th the a-

## 



 of a fire scene."-State "Republican," Ylint, Mioh., Dee. 7, '09.
BIJOU, OSHKOSH, DEC. 27


Ready in November WNTOH FOR THE NENN BIO AOT Special Music
 and Singing Act
Picture'que Costumes and Stage Apparatus. Featured Pantages OPEM TIME JAM. 16th Address PAT CASEY

the clever man with funny ways.
now on morris circuit
DEC. 20th, AYERICAN MUBIC HALL, N. $Y$

# IF0 <br>  <br>  <br>  

NEXT WEEK (Dec. 27) KEITH'S, PHILADELPHIA Fixed up by PAT OASEY

 The Victory has again thrown up the sponge.
Moving picturen at ave cents was the last ro. Archic Levy has moved to new offices in the Westhank hollding

Clarence Ellis bas Pully recovered from bls
retent lluess and is tuklug on welght raplidy. The nowe made by Pantages' in placolug his
nitractlon at the Central has proven a wise one. Attendance in more than donble that at the Einpirce, nud is slowly but surely improving.

Cuntrary to the prevalling oplnlon. the Amerl.
can is more than liolding Its own with the raude can is more than lolding its own with the raude.
villo honges in town, and at that having but aecond and thlrd play on most of thelr programs.

Mile. Martha on 9 at the Wigwam mut with a
 ck and fell but, fortunately, was
bands lefore striking the stage. Juck Curran (Curran and Edwards) has lost hls
Wolce and had to cancel Fisher's thare hu the
north. He la apteclallst and with no complicationn arising will
be enabled to resume work within a few months.
ber of the Mypry vilolinist, accepted ss mem-
 ment at Techau's Tavern and at present playing
at the Breakrs, was dropped last week from
the Unlon inst. Rlgo brought four of hls compsirlots from New York ing volatlon of the Unis.
rules and rulek ani muminary action was taken.

Tuesilay matinee, the colored member of the Kroin Family, at the Orpheum, making a leap riding a blcycle, struck hls beal agalnst the side
of the proecentum arch and was rendered nnconof the proacenium arch and was rendered nncon-
oclous. Dr. Nogan, the house physcinn, was im.
medlately snmmoned and npon examination found ionalble fracture of the skull. Atrenuous ap-
plicstion of rentoratives auce
back from dreamland and be was able to co on
With the eventas performance.

 Victory and will reopen it mortly with vande-

It is rumored that Bob Adems, of the "Two Bobe., fomored to be married to the daughter of
andi-known and Wealthy grain broker of Chlcagn. "Tls gald the young woman has anplrations for the atage and recontly had a iketch tried out
et theappheum in this cltt. The date for the
wedding is set in the very near future.
Ito Marks, formerly stage manager of the Washlngton

## BOSTON <br> BY ERITEST I WAITT

Room 215 Colonlal Bldg.
AMERICAN (Lindaay Morison, mgr.; agent, Wilisam . Sheehan, Irish tenor, added headinned; blg drawing card; Jnnle McCree, and Co. In '"The Waiter Walker and Rose Morlson in ane sketch; Trio, with Toota Paka, wonderful dancer; Howell and scott, good Hebrew talkers; Austln Walsh,
Reld Reld Slsters, scrobats.
KEITH's (Geo. Olark
KEITH'8 (Geo. Olark, mgr.; agent, U. B. Q.). - Lancling wling, great applance; Howard and North, held over; "Top o.' the World," danders, ©ne
work; Jere Grady and Frankie Carpenter, in comedy, good wort; Jugging Normans, unusuai speed; Frank Morrell, tenor; Henr1 French, im:
personatlons, jugglly; Two Puck, clever fun;
Lane and O'Donell, comeds acrobats.

## ALL REPORTS

contained in this issue of VARIETY

## are of

THIS WEEK'S SHOWS

## commencing either Dec. 19 or 20

Reports from VARIETY'S correspondents all over are now forwarded by wire.

HOWARD (Jay Hunt, mgr.; agent direct).-
Merry Maldens Co.. House ahow Includes Tas. Co., Blact and Jones, dancers; Dn Bols; Rhod and Adams, acrobats; Peter Grimin, monolog;
Florence Douglas, Rob McDonald, Elngers; DunFlorence Douglas, Rob McDonald, Elagers; Dun-
bar, gymnast; Blily Adams, stories.

## PHILADELPHIA

BY GEORGE M. YOUNG.
KEITHS H. T. Jordan, mgr.; agent, U. B. tlme. The usual Christmas cheer prevalled, Man-
ager Jordan entertalning over 4,000 orphans from rarious institutlons invited through the dally
 trimmed hy Stage Manager Chas magnilicently Fleschman
and his crew while the women on the program and his crew while the women on the program
distributed presents to the youngsters, Albert
Ohevaller, headilner, and the clever forelgn artlyt Was warmly greeted. and the clever Porelgn artist
Butier won liberal
favor with new singing turn Mise Buthe avor wlth a new singing turn. Mise Butier slings
new songs and ber quartet give excellent support. new songs and her quartet give excellent support. Other newcomers were Bowman Brotbers. black-
face, a clever turn, and reached the polit pre
dicted for them. They go even further. "Shlvers"; Oakiey, the clown, was a big laughlng hit with
hls pantomlme ball game and nome fine floor his pantomime ball game and Nome fine foor
tumbling by Artle Nelson added davor. Beatrlce
Ingram and Co. presented a very likeble aken Ingram and Co. presented a rery Ilkable sketch
 lively hit with their aingling and comedy turn. the act is keepling on its journey to the front. The
La Vine-Clmeron Trio did more than naually well in the opening spot. Wormwood's Anlmals just Vughly enjoyable ahow.
VIOTORIA (Jay Mastbanm, mgr.; agent, M. P. C. O. A.).- Musical Cates and Two Cjcing De-
mons
features of an attractive bill Othera, mons features of an attractlve bill. Othera,
Lander and Allen; The Harringtona; Fox and De-
may; Onarles Grant and Dogs; Gori and Le Roy; may; Oharlee Grant and Dogas; Gofir and Le Roy;
Adams and Mack. Pletures. mgr.; agent, M. P.
 Danctise Dejos; Oryille and Frant; Flopeor Trio.
Pletires. Jimmy Joes, the errek plano player,
formerly at the Unigue, oppoed bere this wrek for Lírgin. (M. W. Talor, mgr.; agent, Taylor G Kaufman).-Heculd Equare Guartat; Bopanquet;
Gatee and Biake; Whitt and Sanford; A. Marriner.
 PLAZA ( Frank MIgone, merr. Pigent, Taylor at
Kaufman). De Bata Trope; Fields and Hanson;
Dennette Sinters; Renzetta and La Rue; Happt: Fegs. Pletures.
FORBPAUGH'S (Miller at Kaufman,
mgra; ; agent, Taylor a Kaupman).-Harman Trio; Freda
Weat and Co.; Charlotte
Conte and Marguerlte; Johnny Lavilere. Phtures.
OOLONIAL (M. W. Tayior, mgr.; agent, Taylor a Kanfman).-Braddock and Lelghton; Kennedy
and Kennedy; Adalr and Donn; George Berren; mulcel McCialn. Pletures.
EMPIRE (Sandford \& Western, mgra.; agent,
Taylor \& Kanfman). Regal Trlo; Kindzora Broth. Taylor Kanfman). -Regal Trio; Kindsora Broth-
ers; Parte Hnnter; Havener and Caerk. Pletures.
PEOPLE's (Fred G. Nixon-Nirdilinger, mgr.; gent, 1. B. A.).-Re-opened 20. Closed since damaged by are meveral weeks ago. The theatre,
one of the largest and fineat devoted to vaudeville and pletures, with a seating capacity of 8,000 ,
has been repalnted and refurniohed ln the iatest styie and presented and most luviting appearance to the hollday week crowd. An unnanally attrac. Ilinger, headed by Powers' Diephants rery popular
here: Colllns and Weleh; Hagen and Wescott; here: Coillns and Welch; Hagen and Wescott;
Bernler and Stella; Kllpatrict; Barnes and Klag. Pletures. (Fred G. Nixon-Nirdlinger, mgr.; agent,
PARK I. B. A.).-Eiverton; Creatore; Weast and Vokes; Pleturea.
TROCADERO (Oharles Cromwell, mgr.). The princlpal handicap agalnst "The Jolly Girla"; shows of thls season is the cheapness displayed in the dreasing thronghout the ghow. The costuming
of a burlegque ahow in one of its atrongest assets


## ST. LOUIS

## BY FRANE E. ANFEMGERR

Columbia (Frank Tate, mgr.; agent Orpheum
Clrcult). Juilan and Dyer; Lew Wells; Davj aud Poney Moore; Helen Belle Jerome and Co.; Aif Grant; Clara; Belle Jerome, in "Joyland"; Avon
Comedy Your; Rose Royal and liorse. One of the Gent bills of the seacon. pheum Circult).-Lent I'antzer mand Samen Mint;
Mcaln McGinnis Brothers; George Paul Co.; Five A volos;
John Well; Thalla Quartet; Berzac's Circus. Good drawlog bill. (Lee Richenbech, mgr.).-"Mlas New York, Jr."' Some real noveltles In the athow.
GAYETY
(0. T. Crawford, mgr.). "Runawaj Glris." Reld Glibert at the Gayety, this week is gettling the Al Leeves "home town' hablt. Nefla Webb, ln "The Girl From Rector's,", at Suuday by taking a trip $\ln$ a balloon with a
local pplot, John Berry. Ste was up a half-hour and landed asfely in an Khas Bide subarb. The
trip was made on a dare for a Christmas dinner. It is reported that the alte of Weat mad Helghts
which three times changed pollcy and twice management last summer lis to be cut linto realdence lots. A compeny for
accordlag to report.

Mayor Kretomanne asalated at the opening of
Frank Tate's new Bijou where the hero of the cherry Mine, Wm. M. Cleiland and family, a pletures are all lincluded for the admlasion of a
dlme. it la a
beautiful place and abeolutely dime.
Areproof.

## ATLANTIO CITY, II. J.

YOUNG'S PIER (Ben Harris, mgr.; agent, U.
B. O.).-EIAe Fay, "'The Belle of Avenne A.,bit; Leo Donnelly, wtorles, a bit; Carbrey Bros. dancers, a blt; Ma,lden and Fitzpatrick, in "The
Turning of the TIde," a hit: Grace IRonard, ex Turning of the Tide," a hit; Grace IRonard, ex
cellent; 1'ronit Trio, In "Clown Alley,
batles, very good; Adolph Ringling, acrobat, very clever.-CRITERION (W. A. Barritt, mgr.).
M.
STEEPLECHASE PIER (E. mgr.).-M. p.-MILLION DOI.I.AR PlER (J.
Young, mgr.).
I. B. PULASKI.

> BALTMORE.

BAYONNE, M. J.

and McNell, "The Boupe. Garr
muslcal; Mriville Husey,
IIris'
 ioulit, acrobats; Hugo Revelly, Sugel and Bun I. (I. J. Force, mgr.: Farieyt, songs.-NATIG, N wime odsu; Brown sad Gear, s. and d. : Matt Well

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brocktor, mass.

 sketct, Thiree Gilden Sisters, s. and da.: goonl
Burton, Hughes and Burton, closed Sam Golden, Burton, Hughes and Burton. Closed; Sam Goiden.
monolog. falr: Raymond and Harper, good; Hen derzone. nd Thomas, colored, the hit: Grace Haw-
thorne, pleasing volce. ORPHEUM (F. U
 excellent; Warren and Faust, goodi Cornalla and

 Hay retiearsal 10).-Earle and Bartlift, very goom Gardner. IT. A. BARTLETT.
Butralo, $\mathbf{Y}$. $\mathbf{T}$.
 groag Haggerty's Father, Hig; Muskical Nosisea Dletrich. New sluglng act, lig hit: Dlek Lynch,
good; Evains and Leee, Mailla and Bart and Cbes: Ter's dog conplete, goold show, GARDEN.Eranty Fair"
Quers.:

## BUTTE, MONT.

 cera, falr; Roberts and Fulton, passable; Alfred


 Gharlotte, w. C




## cinconnati.

COLOMBIA (Anderson \& Zleglicr, mgrs.: agent.




PEKOPLN'S.-TOWO
Burkhart, good show.
ORIPHBUM ORIPHBUM (I. M. Martin, mgr.; agent, Willam
Morris).-Rawson and June, nane; Mualcal Lowe Morris).-Raw'son and June, Ane; Musical Lowe,
bls: Lamb'a Manlkin, fine; Felli and Claire, ble hht; Wilfred Clarke and Co. excellent; R. A.
Hoberts, great; Sophla Tucker, Enockont; Frank Hush, scored; "Dliline Myrme"; very sood.
 OLEVELABD, 0.
GRAND (J. H. Michels, mgr.; agent, O. B. O.:
Monday rehearsal 10). Granda and Federa, wire Monday rehearssi 10 ). Granda and Federa, Wire
walkiog, headyne: Plankteb and Co., clay modelwalklog. headine: Plankteb and Co., clay model-
Ing, goon: Barrett and Bayne, and d., pleaned

 - Bartelis, clever bailancers; Rogers and Burn-
atead, alnglng duo, won favor; Bendon and Abo-
dona, a. and d., pleased; Lidsay and Rooney, Iadder balancers, feature; Yankee Doodle Four, wall recelved; Corblt and Forrester, sketch, "'The wady
I awyer," headlue.-TKEITH'S HIPPODROME (H. A. Daniels, Mgr.; Monday rebearsal 10). I.uce, Palr inusleal act; Maude Millers, songs, well
ilked; Saona, portraits of great men; Albert Whelan, entertalner of merit and uncommon
ablity; Lavalera. Spanish dancer, feature of bill Raymond and Caverly, good.- EMPIRE (Burt
F. Mch'hnil, mgr.; Mcnday rehearsal 10).-College chorus is gond and well tralned.-8TAR (Drew Johnson brings out' the $\mathbf{S}$. R. o. algn for "'The Is far above the standard
WALTER D. HOLCOMB.

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ACADKMY OF MUSIC (Mellinger Bros., mgrs.) -Gertrude Nurdock, comedienne, Pair: EMWarde

EIMURA, H. Y.
MOZABT (G. W. Mlddleton, mgr.; agent, I
B. O.).-Allce Techow's cats, good; Areush, well
 excellent; Robert Nome, good; Tanner and Gil-
bert. RILLTO (F. W. McConnell, mgri; agent, bert.-_RIALT0 (F. W. McConnell, mgr.; agent,
game).-Wallace and Harrls; Ida Green;
Weston; Gertle Cameron; Mabel Knight; Willam same).-Wallace aand Harris; Ida Greene; Paulline
Weston; Gertle Cameron; Mabel Knlght Willame
Moran, and Jax Bruno.

## ERIE, PA.

COLONIAL (C. R. Cummins, mgr.; agent, Willhum Morrls; rehearisal Monday 10 ).-"A", Quar clever sketch; Marion Brown, Impersonator, good Three Coplands, clever muslcal act; Rojer and
Frencb, comedians. good; Elght Gondollers, very good acromats. BIK business. GondenA, (Suer-
ken \& Finster, mgrs.; agents. U. B. O.).-Mabel Johnstun, good s. and d.: Nell McKinley, very
goorl character singling: Leonard and Phillips, Good songs and talk; Brysnt and Soville, come-
dlans, good; Three Bollce Slaters, very fine sing-
 agent. Brazee Vaudeville Circuit).-Miss Bennett songs, very good; Beauchamp and Fontalne, acro
bats. clever: Ellene Fadly, vocallat. good. The Alplin Troupe have algaed with the Bing.
IIng circus.-The Colondal rsiged prices from 20 ing circus. - The Colonial rsised prices from
cents to 20
for the evening shows, commencling 20
 prices. The Alpha siver two shows a day, the
Colonial three.

## EVANSVILLE, IND.

GRAND (Martln Beck, gen. mgr. : agent. Or
phirum (Ircult).-James Harrigan, pleased: Schrode and Mulvey, good; Mascagnos, well recelved; Raby

 continnes to do good bualness. This. week Blly
Kersands, Mildred Hollencamp. Woodall and
and Iowery. Kelley and Fugquay, Frank Jawrence
numleal comediang, make the bill a good one and well received.
FALL RIVER, MAss.
SAVOY (Jullus Cabn. ingr.; agent, I. B. A.;
Monday relicarsal 10).-Iora and larne, good: Frank and Dthel Grecree, very good; Kraft and

 Bartlett. Iester kirelger. BIJOU (I. M. Boas, ingr.: akent dlrect: Monday rehearsal 10).-M. p.,
Rowinul, I.ltla, IMg Fonr, Franklyn, Gale and



## FORT WORTH, TEX.

stutc).-Swaln and Oatnan, acrohats; James and
 (im. S. Vnn's Mlustrcls, very entertalning.

## FORT WAYNE, IND.

TEMILLE ( $\mathbf{F}$. E. Stouder, mgr. ; agent, W. V. A.).-Finy and Clark, Whan and IIflalse, Amorin
Nisters, Amertcan
Newximys
Quartet, Wekk


## HAMILTON, ONT.

 asslisted by Alphos Quartet, scored bearlly in ex

Nell, cornetist, rery rood; Schroeder and Oo.,
"The Ledy, Dobeter and Wice Ooy." good; Out-
ting and
 BIJOU (A. Hammock, mer.; agent, direct; Monday rehearsal 1).-Milieon aidd Row, George Mon-
roe, balance bill hold over.
HRNRI PECE.


HARTTORD, COMM.
POLI'S (Lewls D. Garvey, acting mgr.; agent,
U. B. O.; rehearyal Monday 10).- might Palace Uiris, O.: rehearan Monday 10).-Eight Palace clasa, aet and very woll liked; Violet Black and clasy. act and very woll liked; Violet Black abd
Co., In the subwas," apeclal feature and ble laughlag hit; Browu and A yer, songs and plano-
 Anldred Potts, clever bag purehing; Hill, Cberry
and Hill, comedy aycluts; Wingeld
 (Harry C. Young, mgr.; agent, direct; Monday clrcus, heallined and much enjoyed; Major, Bmith and Mae, sketch, "A Triout In Vaudoville," cood
Jenkine and Covert, a. and d., falr.
GEORGI Lew is.


## JOLIET, ILL

GRAND (Frank Thellen, mgr.; agent, F. 8 . Norton Co.).-Gibney and Eterle; Waland-Teckla the Three Kelleys. Frivalitiern (L. Dough. Reubens, and Van
mgr.).-"Barnyar
 catayszzoo, mich.
MAJESTIC (Harry Crull, mgr.: agent. W. V. A.).-Caron and Farnum, acrobsts, good; Dunn
and Francla, sketch, pleamed; World's Comedy Four, fritr; Blmm, Bomm, Brrr Trio, masedcal,
good. RANSAS CTTY, MO.
ORPHEUM.-Thia week a oother excellent bill,
with Valorie Bergere and Co. in a laughable sketch, and "At the Country Clab," a very good musteal comely, as headilines; Arlington Pour
makes hit: Chas. Ahearn Troupe, cyclists, took makes hit; Chas. Ahearn Troupe, cyclists, Clark. comollans, falr. - GAIETY. - Rice and
Barton' Galety have very good show and exceptlonally strong vaudeville. CENTURY,-Galety Girls with l'st white, nothing exiraordinary, room
for iniprovenient.
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 Moy and the Thenplan, , solld bit: stelling and
Revelle. triple bar, aversge. Lien LOGAN. IITTLE ROCE, ARK
 State).-Musical Brandons, Palr: William Mow-
lcy and Alle I Realle, pleased; Eva Mindge, "Mill
 The: L. T. Johnston, ventrlloquint, hitt; Buah and
I'ryer. acrolatic comedlans, good. JIM. LOUISVILLE KY.
MARY ANDEISON (J. IL. Weed, mgr.: agent, Orpleminn Clrenlt.) -The Be Ano Duo, meebancal
nbmurillty. gownl: Cooke and Miss Bothert, falr: Irabin's Quart"t. well recelveli; Conros. Ie Maire
 MrCroklin. mar. $)$.-Sam Devere's. large nudience,
Jhow gomi.

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POLI'S (A MEARIDEA, CONT
POLI's (A. E. Cnlver, mgr.; agent, Weber at Allen).-Dean and Price, "A Pleasant Mistake,"
fair; Morton-Jewell Trope, jugglers, good; Fa.
meralda, xylophone sololst, pleaslag; mina Minar and Co., "Paris by Night,'" very good; Gllilian
and Murray, burnt cork comedy, good; Chas. B.
Ward, Katherln Klare and Allice IIllian Ward in
"Ther and Murray, burnt cork comedy, good; Chas. B.
Ward, Katherin Klare and Allice LIIllan Ward in
"The Twin Flate," the hlt. CRYSAL (Pin-
 lialliwell, mgr.).-M. p. and songs by James
Penders and Ceclle wilson; added attraction, Penders, and Ceclle Wile
Drowne's Lady Orchestra.

## yersidian, yiss.

GEM (John Woodford, mgr.; agent, C. E. Hod-kins).-For 20-22: The sims, sketch, eatertal
Lawrence and Co., trumpeter, splendi. MAY.
H.

## MILWAUKEE, WIS.

Majestio.-Chas. Barty and Hulder Halvers, popular team; Harry Fidder and Byron Shelton, good lmpersonators; The McGradys, splendid arrow ahooters; Mme. Mauricla Morlchini. pleaslng farce; Mack and Walkers, songs, plesse. Carson and Wlllard, comedlans, good; Seven Bonhairs,
wouderful sjmpasts. Star.-WIne, Women and song Co.. aplendld burlesque.- Gine, WETY.-The Behman Show, great burlesque, well recelved.
PRINCESS, ORPHEUM, LYRIO and DELIGHT, pletures and songs. HERBERT MORTON.

## MONTREAL, QUE

BENNETT"S (Geo. D. Nicoll, mgr.; agent, U. B. O.)-- laskey's Twentieth Century, headined er." went well; Hanleg and Arvis, well llked.
and Al Carleton, a hlt; the Four Rianos Lullan and Al Carleton, a hit; the Four Rlanos, Lillian
Tyce. Meredith Sisters and Topsy and Topsy nil Tyce, Meredith Sisters and Topsy and Topay nil
pleased greatly.
BILLY ARMSTRONG.
STAR (RAY MUNCIE, IND.
STAR (Ray Andre.xs. Mgr.; agent, Gus Bun;
Monday rehearsht 10.30). -George Muder, instra.

 and Miss Mirras, hit. GEORGE FIFER. NEW BEDFORD, MABs.




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 I. Mack, askisted by four others: this travesty
one of the best ever. George Spink and Agnes
Lsnn offered nome decldedly clever and original


 Cata and Dogs did some truly remarkable thlogs.
Howard Trueadell and Co. In a farce, "A Corner noward Truendell and Co. In a Parce, "A Corder
in Halr." pleased. Fed Morton. stinging comein Hair. pleasect. Ed Norton, singing come-
dian, fair. The clut juggling of the Three
Bannons was as clever as snything of the tind Bannons was as rlever as snything of the kiad
ever witnesmed here. J. TODD.

MEW ORLEANS, LA
OHPHEDM (Martln Reck, mgr.: agent, direct;
Monday rehearsal 1).- Bathing Girls," swagger; Monday rehearasi 11.-'Bathlng Glris," swagger;
Ana Laughlin. warmig welcomed: Dung and Anna Laughlln, warmly welcomed; Doung and
Glazier. rot; Jimmy Lucas, local favorte; Nonette. violiniats. clever; Gavin and Platt, breesy,
burlenque: Mabel Bardine and Co., "Suey San," poettc piaglet, protentlously produced, prettily portrayed; Mankin, contortionlat. AMMRICAN Sunday rehearnal ion.-severin, headlliner, "One of the Infantry" not so good as "Consclence"; Rinoldos, hoop rollers, falr; McDonald and Hunting-
tcn, aplendid: Marry Jomon, appealed by gallerg. blue materlal: Wliton Bros. clomed arat half; Car. roll and Cook did nicely; Kennedy and Rooney
complete the blli. WINTER GARINEN (Lew
 Koox and
Twing. angers, falr, dressing detracts;

Johnson, prima donna, very good, make up needs Catherine Warren, soubret, dainty; the Lady Minstrels closed._ SHUBERT (J. M. Dubbs, mgr.)--Billy Zulln, comedian, llked; Zelgfued and
Barker. Sketch, provoked laughter; Graham sis-
ters, magnetic; "Deestrick School" closed the how, magnetic; "Deestrick School" closed the
(Joore, "coon shonter," budat Lery, mgr.). -Bessie heore, "coon shonter," big; La Salle, female ImIng; "'Mike's Mistake" closed the bill.
DAUPHINE (Walter Brown, mgr.).-Jeffles, Gotch and others to half niled houses sunday
$\begin{aligned} & \text { evenlng. }\end{aligned}$ O. M. SAMUEL。

## NORFOLE, $V A$.

Colonial.-Bind decided by Eva Fay; Barna and Fultun, s. and d., clever; Three Durmonds, Co., ventrlloqulal act. excellent; Kaufman Broe., . and d ., very good, John ainging and Ronations, hit of bill.
s. R. Hillient. PITTBFIELD, MABS.
EMPIREE (J. H. Tebbetts, mgr.; agent, D. B. o.; rehearrsis Monday 10).-Three Nevarros, acro-
hats, good act; Tom Barry and Co., In Carter." good comedy act; Brandon and Taylor; The Mathlens, Jugglers, fair; Bhep Camp and his
"Fig By Night" minstrels, very good; W. Congtter. ill. songs and m.p. very good; W. Coong franklin.

PORTLAND, ORE.
ORPHELM (J. Cordray, mgr.; agent, W. V. A.)-Frranlinn Underwood and strong local favor. Hes: Basque Grand Opera, Quartet, excellent: Belle Davis and I'icks, scream; Jamea B. Donavon ox and Foxies, went blg. I'ANTAGES (Jobn tralned Ilons, big feature, city billed like a clrcus: Four Dordeens, senational; mills like a circus; laughable: Galnes and Brown. above the average colorcd acta; Three Musical Milters, excellent; Leo
White, III. mongs. GRAND (Frank Cofninbery mgr.; akent, S.-C.).-ARAND Polar Bears and Yoia very grood; Leas Jundta, extremely and sylviany, Keltonn. clever musiclans, went blg; Fred Bauer,
ili. gong.

## READITG, PA.

ORPIIEIMM (Frank D. Hill. mgr.; agent, U. R. O.; Monday rehearsal 10:30).-Kegsler, and
Dunn. good: Mr. and Mrs. Jas. B. McCann and Co., "'ncle Charlics of Charleston,"; plessed; Eddle DeNoyer and Danle Blisters, encored; Charles
Carlon. IIIIIputian Clicus, well recelved.
 Cinfor. A.: Monday rehearsal 10:30).-FFisher and
 langhing hilt; MIss Nellson, pleased.-CGRAND
(Cornellus Keeney. mgr.; agent, W. S. Cleveland; Monday rehcarsal 11).-Ollo Quartet. IIattle Lurad, Sididons and Earle. Morey Brothirrs.
HOWELL.

## sAGISAW, MCH

JPFFERS (W. B. Butterfield, lesnes; Will Mar-
 oh, fine; Gen IHughes and Co. playlet, pleanurd:
IIeadilne, Adelalde and Girls, big hit: Chartress Slisters, singing and whintling, good; Van Ariry
jokes old; Mueller and Muelier, singers. Firni Jokes old; Mueller and Mueiler, singers. Flra
ahow under new management; house parked. ahow under new management; house parked. -
BIJOU (Belle Rusco, lessee; W. A. Rusco. mkr.)
 splendid; Jack Princeton, and Agnes Yale, in ", ino
Milea from New York,' comedy in nlang; Ware
 BAN AETOMIO, TEX.



 cey and crapa, A. and d.. pleased:
dork, sloglug and talklog. applause:
singing and thating


 very goor; Meredithm, dancers, excillent: Doric
Trio, slagers, applause.
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## savamian, al.

 f. hig hit: Dorothy Mitchell, comedienne, clever; incli and Co.. "Splrtua Mystorogia," excollent act: Mysterlous. Jack. great; Wheegier, ind Connelly, in "The Way of the World," an Immense hit. mikr.).-Featuring Grace and Daley, European


 JIMwpli $A$. Whlenaky, mgr.; agent. Inter-8tate;
 "Who Is Elinine $Y$ "clever coment; Horace Wotb Cliaplu, s. and d.. went blg: I.eo Fller, violnnalat.


## sohemectady, w. Y.



 gomd. 20.22: "Colonlal Bellea,"" opened to good
binalinens.
S. KING.
seatite, wabi.
ORPHEUM (Carl Relter, mgr: ; agent; W. W. $\mathbf{\text { and }}$ Trio ters. fine: Una Clayton and Co. clever aketch Hever. MAJESTIC FTailk Donnelient, very agent. s.C.).-Joe Boganny Troupe, great: Colam Wia Comedy Four. sub hit; "Way of the weat."
 l'antages, mgr: ; agent. Western Statea). - My



## shamoxin, Pa.


 Jolinston, ventrilogulist, a milt: Cases and smith
 sIoUX CITY, ia.
$\underset{\text { OrPheim }}{\text { Olitrect. }}$

 grxal; 'Clurk's Monkles, anulling chars s. c:arey. bporane, wabe.
OR1HEUM (Martln Beck, gen. mgr.).-Jollus Strger and Co. and wille Pantzer Co., joint beadIhners, share bonors equally; Clermont'a Clirena. pleanet: Kramer and Ross and Dorothy Slatery complote. - PANTAGES (m. C. Clark Walier. mar.).-Kllmen. Taylor and Walker, local singers.
 and West. excellent: Jones. Williams and Co., or Gevrge Erene and Co. (Oeo. Blakenlee, mgr.) irst class: I'aullinettl and I'lque. clever; Lamuritt and Partner, very good; Sally Stelabler, pleased
Rilly J. Colenian, falr.
R. E. McHUCM. springrield, mass.
POLI'S (8. J. Breen, res. nigr: : agents, U. B. pileamed; Jomephine Joy, fair; Dick Crollua. good; Thurber and Madison, latter very good; Loven-
 hiendllurrs.: G1LMORE (J. Bingham, res. mgr.). -20.22: "Golden Crook." very g.ond A. Pressl. st. pAJL, MMEN
ORPIELM (Martin Beck, gen. mirr: bookligs Illreft: Sundiay, rehearsal io, - ionario Guerrero. (hinries Montrel. Juggling, pleaped; Cruch and Kondid Monglas, and Duylas, acrobthtic, pleased rrs; bookings ulirect: rehearsal 10). Onetta, danCera. Pair: Tom Rrantroril Musicnl, goon; Jos pleased; Flo Lock wood, singer. pleared; M11IIni



BTAMFOED, COMES.
B. OCEUM (Anthony Geronlmo, mgr.; artbur Van and Maude Hughes in infe
 Danclng Dolls, Very hilgh clase; Tendia Duo, ar-

 Attractions farniabed by stock company, with Kittile st. Clafr, Thereaa Allen, Virginia Benson,
 as priactpats

## CTRAOUESE, I. 1 .

CRESCENT (Jobn J. Breelln, mgr.; agent, U. B. O.).-Opened 20. Admlation $10-15$. Good bill. Tenbrook and Henrf, good; Lovis Guertid, pleased;
Semon Duo, good; Mackugh and Carem Co. Eood;


 boy: and Giria," went blg; Haines and Vidoco scored; Edwarda Davia, rood; Great Leater. bit; Magarento Troape, good. ${ }^{\text {and }}$; GAM FREEMAN. TOROMTO, OKT
MA8BEY HALL (8. Houston, mgr.).-Harry Cauder recelved a bls reception from a qne boquse. Clarice Vance, good; Rice and Prevost, o gcreenm: Hawkins, novel. Advance anale insures large bnelneas for balance of the week.-MAJESTIC (Will. falr; Atwood and Terry, in int; Geo. C. Davio. pert: the Homee, funny; Hoodges and Lannchmere-
 cerx; Nat Whils, Bcorel: The Pedersons, ble sucRooney
clever:
Ond Bent.
Ben leonard, fair-GAYETY (T. R. Heary, mgr.). Rowery
F. Burlengaers
stalr,, mgr. $\underset{\text { pleased. }}{\mathbf{F}}$. Stalr, mgr.).-Jardin de Paria Giris,
silubert (Percy Walling: Rep., O. B. 0 . Mondny relearsal 10). - Cook and sylvia, a. and di.i Roon; The Niviana, sharpsbootera, excelient Mark Murphy, sketcb, very good; The Neapolitana, sinserb, weveral en encres; Orth and Fern, very good; The Dnfinn Redces. Troupe, acrobata, excellent.
ORPHEUM $(\mathbb{F}$. 8 . Anderson, mgr.; Monday hearsal 10). For 20-22: Ai Plean, very good; Kelly and Mablman, a. and d., excenlent; Anderson and Ellison. Kood. $23-25$. Beverly and Baker, Ed.
Sitephens. Ward and Barton. HIPIODROM. ilipht. F. Clancy, mgr.; agent, Gua Sun; Monday re hearail 10 ).-Ed Rowley. comedy; Eood; Labold
 vascouter, b. c.
 Wlithros, planolog., refined and pleanilig: Adamp.
 and Litsten., hit: Deluphone, recelved well merited applanye: Lanvan Trio comery gymnats, closed,

 Schmidt, villinist.

## washimatos, d. o.

CHASE'S (Winnitred De WItt. mar.; agent. U very good; Jallus Tamenel, involosist Murray and Lane, gocrd stetch; Henry aod I.lsel.
 "Winnlog a Quen." went well; MeNamee. clay





## WILKE-BARRE, PA.

POLI's (Gordon Welghter, mgr.; agent, O. B Granville and Rodzers. s. and d.i, succeass; Mr delligut All: Berty and 'Wolford. falr: Carter D

 (Wenterd Wheel; Louis Baker, mgr.) - Cony cor
ner Glris. better than ever.
Last three days. ner Giris, better than ever. Last three days,
Kontucky Belles.
JOHN
worcester, mass.
 "The Opera Singer." good sketch; Sully Family In "The Sult Cave." pleaned: Frank Wilson. Jugrilng: Jones' nud Deely. "Hiotel st. Recilete,"


## tomicses, w. Y.

WARBURTON-I ATOY Brow., concidy acrobata rarlations: Odell and Kinley. dinacling acrobats, take well; Fred Duprez. monologlut, old jokee so

 thin week: Blockwon and Burns. ecrentric acro hats, blg hit: Sam Giolien kond monolog and Ing by Ladleq Ruartet; Sldney Yath, ballad aling er, and pictures.
yousastown, o.
PRINCESS (Fitch \& Pantites, mgrs.; agent. Gna Bun).-Fred Welcott, remartable band balapeer



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 Yoar, eotimation. Avd whe athe Anally sang ber "Wanted, Man wong, bio hae you to locood you doot blamo the rray
 ceedingly bright and eatcliy."
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## From the CINCINNATI "ENQUIRER"; Dec. 20, 1909

## THE ORPHEUM OPENING.

4 mor elapter in the history of Olecipmath thentreo wes besun yeqtariey in
 Oproer. thatovor miagivine there may have exiotod bocaue or the daring the. pan limitied oaly by the cappeity of the handeome pow bailidiag attended the per. Sormance. Tive me provailed at the matinee.
THE-NEW ORPHEUM IS A GREDITTOTHECITY
II \& a kanthil and taty thentre from the jouby to tho gatrevy. Its, eppointe.

 viec for the teleony and gallirg and the colfe above the theatre indicate the gro-

cimor tho epralos ratertay, the Orpheu was the mopt eomploto thewee that has threwn wille hat doore in' thle cefty to a first abliance in recent jears. Here and there only eould there be found an unfifined detalt, bety ingide the theatre proper everything was cap-a-pie. The

## IMMENSE AUOIENCE

which was also a fine one, seemed in holiday thumor, and cordisily showed its appreciation at every turn. It

## ARPLAUDED VIGOROUSLY

the the varions sets on the bill panithalr conne
Meamitile, in the lobby atood Oolonel Ike Martis and his nasoeiater. Moral tributew and numberlews talegtans bf beot wimbes veire in evidence, and friond after friend personally presented greeting. All im all, it imas an opeming. marleed loy the bent of mplrit and one which would seen to be a forceful argument trifuror of the future succese of the undertaking.

The stage of the Orpheum is an exeeptionally large one, for, wavdeville theatre aid is thoroughly equipped in every reopect. If ino has a large water tank which permitis of accomautio acts in the mont realistic form, an equipment which, saly, the Anepodrome in New York possemes.
The William Morris Circuit, of Whioht the iorpheum Is a Link, Sention a Strong Bill for the

## Opening Weak

For a mev theatre the acts ran with unusual moothness yeatenday, though an natomard aceldent to one of the stars, Mr. Robert, prevented him from going on In the aftarneon and almost reaulted seriously. There were very fow deleys, from the overture to the piotiures.

If this standard is maintained she Orpheum is sure to win for itsolf a large and staunch offentele.

The first bill is one of good entertainment, icontaining sevaral important novelties.

Probably the greatest interest centered in the appearance of the Divine Myrma, the diving Venus. It was the last act on the blli, but it was worth waiting for.

Lanb's Mannikins furnished a great ien of pleamure and were a modern dress ing of an old form of amusement. The sketch of R. A. Roberts, called "Dick Turpin," presented the actor in Ive different roles. His change of coatume avid manners were little short of marvelous. Wilfred Clark and Co, have a roaring sketch, "What will Happen Next," which crented whirls of laughter.

Ais interesting act was that furnished by Rawson and June, showing the manipulation of the Australian boomerangt and juvelims. Telix and Ciaire had a skit called "The Runavay Kids," which Improved es it wett along." Frank Buath was on hand with pome new stories. The rather proad apags of Cophie. Tucker were heartily encored, while the Musical Lowe presented aylophone act which departed from the conventional. The bioscope wormd up the entertainment in pleasing style, and the

BIGCROWD went home THORUGHLY PLEASED with the theatre and the attractions presented.

## COLUMBIA

An impartial mummary of the Columbla bill thil weok gives four Aystichioy aeta with an equad number that are indifferent, or actually ituph and tirnome. os of aump. bers whe not presented in the order they appear on tho progropg laty nifhes ligh the Arst three, which were dieappointing, were followed by othore that woil the afo proval. "Griffy" the London juggling Johmnie, offered nothing' of a movel ar skiliful character that han not beeni seen liere. A commonplace roice ind danee atunt Intrioined Herbert and Willing. The third was the Holland Hoines of Gus Edwande, although Janet Prient is a cute and dainty girh,

The real show began with the comedy songs of Harry Bulger. Nome of the London miaic hall aingers is guite as atylish and Americanized in ber methods as Lily Lena, whose well-rendered songs and fetching drenses were fully appreciated. There is a lot of dach and quality about the dameing of Berg's Merry Girla. Walter C. Kelly returned among old friends with hiti fomous act, "The Virginis Judge. A clever skit from the pen of George Ade, "The Mayor and the Manieure", was amusingly portrayed by Edwin Holt and his company. An aorial not, in which the Curzon sisters do some twisting and twirling while hanging by their teeth, in imitation of butterfies, closed the regular bill. The kinodrome pioture displayed the act of Annette Kellerman, the swlmming Venus.

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